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ABSTRACT

This document consists of the first four issues of a serial publication, "Bringing History Alive in the Classroom!" The volumes focus on: (1) "A Sampling of Renaissance Instruments," which includes: information on Christopher Columbus, Leondardo da Vinci, and William Shakespeare, a timeline from the middle ages through the renaissance, Queen Elizabeth I, and renaissance recipes; (2) music and curriculum aids for the medieval, renaissance, baroque, and classical, and early American periods; (3) music relating to "All Hallow's Eve"; and (4) "Early American History & Music Resources for Teachers." Each issue contains teaching suggestions and ideas, resource materials, and visual aids. The materials are geared toward middle- and high-school students but could be adapted for other levels to supplement instruction. (EH)

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ED 461 564

Bringing History Alive in the Classroom! 1993-1996

Lee McRae, Editor

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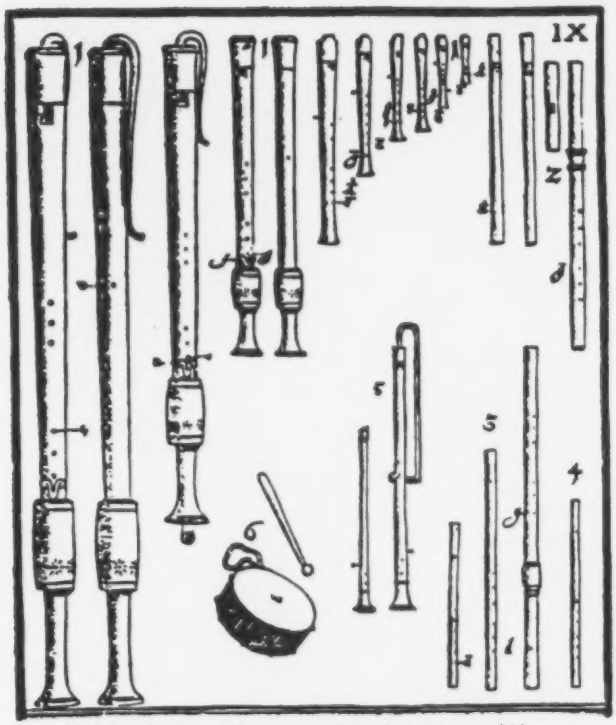
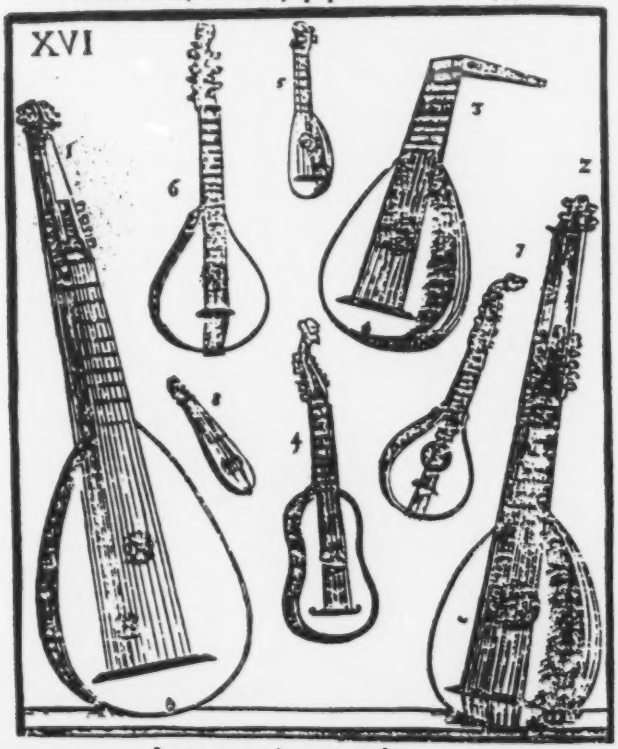
A Sampling of Renaissance Instruments



Recorders, flutes, pipe & tabor (6)

Three crumhorn players; engraving by Heinrich Aldegrever, 1551. (Graphische Sammlung Albertina, Vienna)



Lutes. guitars. rebec

Renaissance playing card (2 of cups) showing flute, bass gamba, harp

Elementary-Secondary Education Committee School Resource Center

Curriculum Aids for Medieval and Renaissance Courses

Philip & Jo Astle, Pilgrimage. Oxford University Press, NYC
Philip & Jo Astle, Bartholemew Faire, Oxford University Press, NYC
A. & M. Bagenal, This Merry Company, Teacher's Book. Oxford University Press, NYC
A. & M. Bagenal, This Merry Company, Oxford University Press, NYC
A. & M. Bagenal, This Merry Company 2, Oxford University Press, NYC
A. & M. Bagenal, Tudor England. Brian Jordan, Cambridge, CB2 3JU, England.
A. & M. Bagenal, Stuart England. Brian Jordan
A. & M. Bagenal, The Victorians. Brian Jordan
A. & M. Bagenal, Medieval People. Brian Jordan
All of the above provide music and suggestions for instruments and how to create a medieval, Renaissance or dramatic event from other periods of history in the classroom.
A. & B. Burns, The Merry Pranks of Robin Goodfellow , Elizabethan Popular Music for Lads and Lasses (with cassette), Bottom Music, PO Box 294, Rochester, MI 48308
Paul Farmer, editor, Music in Practice. Oxford University Press
Contains a chapter on Early Music with music, its origins and ideas for related projects.
Lee McRae, Handbook of the Renaissance-Europe 1400-1600. Lee McRae, 2130 Carleton St., Berkeley, CA 94704
An introduction to the ideas, inventions, art and music of the European Renaissance. Many original source quotations, woodcuts. Discussion questions suggested at the end of each chapter.
Suzanne Perfect-Miller, The Stalls of a Renaissance Fair / The Players of a Renaissance Fair 2 How-to-do Handbooks in 1. Synergetics, POB 84, East Windsor Hill, CT 06028
Contains information on how to build market stalls, make costumes, create characters.

Cassettes

A. & M. Bagenal, This Merry Company (see listing above)
A. & M. Bagenal, This Merry Company 2 (see listing above)
A. & B. Burns, The Merry Pranks of Robin Goodfellow (see listing above)

Instrumental music

G. Feldman.The Baroque Ensemble Books (1 & 2). Grace Note Press, 100 York St, I5E, New Haven, CT.
These books contain a number of four part Renaissance dances from the Susato collections.
Rosenberg, Steven, ed. The Recorder Consort, 3 vols. Boosey and Hawkes

Curriculum Resource Units for Teachers (available from EMA)

Rose Ann Khoury, "Basal Reading Series and the Recorder"
Ray Levi, "Introduction to Medieval Dance for Elementary School Students"
Ray Levi, "Renaissance Lute Studies for Elementary School Students"
Snedeker, Jeffrey L., "Context and Performance of Music in Renaissance (Shakespearean) Theatre

Some Retail Sources for Materials

Boulder Early Music Shop: 2010 14th Street, Boulder, CO 80302; 303/499-1301
Courtly Music Unlimited: 2067 Broadway, New York, NY 10023: 212/580-7234
Early Music Shop of New England: 59 Boylston Street, Brookline, MA 02146; 617/277-8690
Provincetown Bookshop: 246 Commercial Street, Provincetown, MA 02657; 617/487-0964

A Sampling of Recordings of Dance and other Music of the Renaissance

Dances of a Noble Gathering (includes instruction book)
Consortium Antiquum, Angene Feves, Director
70 Karol Lane, Pleasant Hill CA 94523

1501 (16th century dances)
Boston Renaissance Ensemble, John Tyson, Director
15 Perkins Square #7, Boston MA 02130

Homage to Amor (16th century Italian Dances with instruction book)
Angene Feves, Director (see above)

Calliope Dances - A Renaissance Revel. Nonesuch D-79039.
Diversions. Summit Records DCD 112
Calliope - A Renaissance Band

Orchesographie. CM 637 Harmonia Mundi
Le Chant du Monde, Lou and Claude Flagel

John Playford Dances. 22 Country Dances. CM 360
Le Chant du Monde

Renaissance Dance Book (with cassette, score and parts)
London Pro Musica, Bernard Thomas, Director

Instruments of the Middle Ages and Renaissance. Angel SBZ-3910
Music for Ferdinand & Isabella. Seraphim S-36926.
Pleasures of the Court: Festive Dance Music by Susato and Morley. Angel S 36851.
The Early Music Consort of London, David Monroe, Director

Dances and Canzonas of Holborne and Brade. Classic Masters CMCD-1014
The New York Consort of Viols, Judith Davidoff, Director

Canciones y Danzas de Espana. EMI-Electrola 1c-063-30-939.
Hesperion XX, Jordi Savall, Director

A Feast of Early Music. CPM 001
The Charleston Pro Musica, Steve Rosenberg, Director

In Praise of Folly. Titanic 21
Greenwood Consort

Popular Elizabethan Music. Focus 822 (LP)
Musicians of Swanne Alley. Lyle Nordstrom & Paul O'Dette, Directors

Spanish Music in the Age of Exploration. CBS M37208
Waverly Consort, Michael Jaffe, Director.

Dreames and Imaginations: Elizabethan Music for Voice and Consort of Viols
Musical Heritage CD: 512390Y, Cassette: 312390
Tina Chancey, Director

Amavi, Part 1, Part 2. GNP 002
The New England Consort of Viols, Grace Feldman, Director

Some Important People of the European and English Renaissance (with references to music)

Christopher Columbus (born in Italy in 1446. Died in Portugal in 1506)

In the late fifteenth century, when the Portuguese were still seeking a sea route to the East, Columbus convinced Queen Isabel of Spain that he could reach the sources of spice and gold in the East and India by sailing west across an uncharted sea. When he saw land on October 12, 1492, Columbus thought he had reached India, but he had actually discovered an unknown continent. His first act upon landing was to hold a church service on the beach with the priest's singing of Gregorian chant and conducting a high mass. He subsequently made two more trips to the New World without locating the route to the East. His popularity decreased and he died unrecognized for the magnitude of his discovery. America was named, not after Columbus, but after Amerigo Vespucci, the Italian navigator who came after him.

Leonardo da Vinci (born in Italy in 1452. Died in France in 1519)

As an artist he is best known for his painting of the *Mona Lisa*. Leonardo da Vinci was the most brilliant inventor and one of the greatest artists of the Renaissance. He was also an architect, sculptor, astronomer, town planner and musician. He studied anatomy, biology, zoology, botany, geology, geography, mathematics and music. As was the custom during the Renaissance, his livelihood was dependent upon the patronage of the wealthy. In 1482, when he sought a position in the glittering court of Ludovico Sforza he wrote: "I have plans for bridges, light and strong..." "I can make armored vehicles...which will enter the ranks of the enemy with artillery..." "In times of peace, I believe I can give you satisfaction...in architecture...painting." He was also able to give the Duke satisfaction in music. When he arrived at the court he brought a spectacular gift - a silver lute of his own design. Enchanted by the instrument and the artist's singing, Ludovico Sforza welcomed Leonardo to his court. While there he also designed costumes and stage machinery for the Duke's lavish musical and dramatic entertainments.

William Shakespeare (born in England in 1564. Died in 1616)

Shakespeare is undoubtedly the most admired writer of plays and poetry of all time. He wrote 36 plays, 154 sonnets and 2 narrative poems. What little we know about his private life comes from his writings, from legal and church records, and from the writings of his contemporaries, many of whom derided his works. He wrote his plays for the Globe Theatre, and he wrote with an understanding of the role of the actor since he was a "player" in the group of actors called The Lord Chamberlain's Men. His many plays dealing with the history of England give us insights into the common man's horror at the idea of civil war. He wrote of tragedy and comedy and was able to draw psychologically complex characters with which we can still identify today. His use of the English language was extraordinary in its cadence and poetic imagery; it also gives us clues as to ideas of rank and method of address. There are many references in his plays to contemporary tunes,lyrics and instruments. In *Hamlet* the King calls "And let the kettle to the trumpet speak" - referring to the kettle drum. In Coriolanus we find: "The trumpets, sackbuts, psalteries and fifes, tabors and cymbals and the shouting Romans make the sun dance." In *Romeo and Juliet* is found this beautiful line: "When griping Grief the Heart doth wound, And Doleful Dumps the Mind oppress, then Music with her silver sound, With speedy help doth lend redress."

Build a Timeline from the Middle Ages through the Renaissance 1200 - 1600

Show major inventions, discoveries, artistic and literary achievements, important people and events. Students might research and select other dates, or be assigned items to report on from the following list.

1200	Time of troubadours, trouveres and minstrels.
1204	4th Crusade (started in 1198) ends with the fall of Constantinople.
1215	Magna Carta signed by King John of England.
1240	Chartres cathedral rebuilt.
1297	Marco Polo (c. 1254- c. 1324) "Book of Various Experiences".
1307	Dante (1265- 1321) "The Divine Comedy".
1348	The Black Death
1353	Boccaccio (1313- 1375) "Decameron".
1362	William Langland, "Vision of Piers Plowman".
1386	Chaucer (c. 1340- 1400) "Canterbury Tales".
1400-74	Guillaume Dufay, French composer.
1415	Battle of Agincourt.
1430	Eyeglasses become available.
1431	Joan of Arc burned at stake.
1440-1521	Josquin des Pres, the most celebrated composer of the Renaissance.
1452-1519	Leonardo da Vinci, the universal genius of Italian Renaissance.
1454	First printed book using Gutenberg's printing press: the Bible.
1464	Royal mail service started by French King Louis XI.
1473-1543	Copernicus shows that earth and other planets circle the sun.
1475-1564	Michelangelo, sculptor, painter, poet. A "Renaissance Man".
1480	Leonardo invents the parachute.
1492	Columbus discovers the "new world".
1498	Toothbrush first described in Chinese encyclopedia.
1502	Watch is invented in Germany.
1509	Henry VIII, King of England.
1517	Martin Luther's 95 demands for reform of church.
	Coffee brought to Europe from the new world.
1519	Magellan's ship completes round the world journey.
1520	Chocolate brought from Mexico to Spain.
1521	Cortes captures Aztec capital, Tenochtitlan.
1532-94	Orlando di Lasso, renowned singer and composer.
1536	Cortes reaches Lower California.
1547	French is declared official language of France (instead of Latin).
1550	Billiards first played in Italy
	Instrument builders begin making the violin as we know it today.
	Tobacco brought from America to Spain.
1554-1612	Giovanni Gabrieli, organist and composer.
1558	Elizabeth I becomes Queen of England.
1564-1616	William Shakespeare, world's most famous dramatist.
1565	First graphite pencil described by Swiss.
1584	Roanoke Island colonized; mysteriously abandoned in 1591.
1589	Forks first used in French Court (imported from Italy).
1596	Galileo invents thermometer.
1600	Dutch opticians invent the telescope.
	Beginning of Age of Scientific Revolution.

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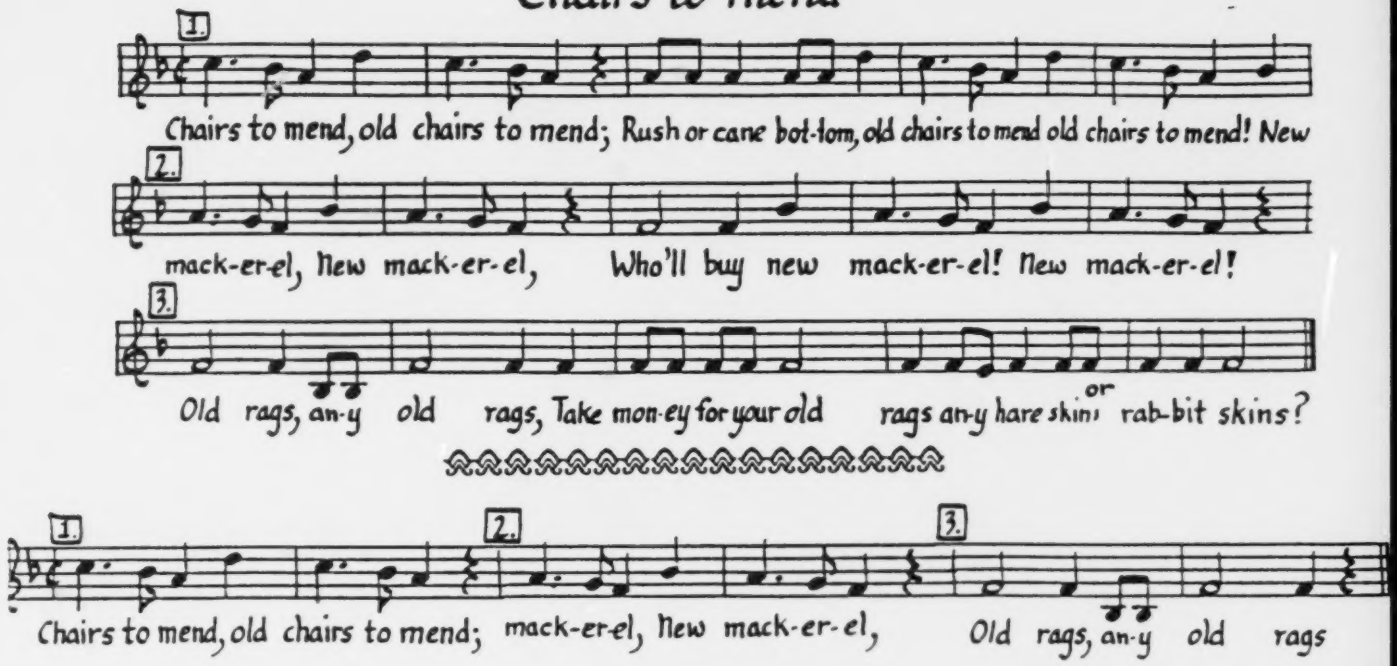
Chairs to Mend


1.
Chairs to mend, old chairs to mend; Rush or cane bot-tom, old chairs to mend old chairs to mend! New
2.
mack-er-el, New mack-er-el, Who'll buy new mack-er-el! New mack-er-el!
3.
Old rags, an-y old rags, Take mon-ey for your old rags an-y hare skins or rab-bit skins?
1.
Chairs to mend, old chairs to mend;
2.
mack-er-el, New mack-er-el,
3.
Old rags, an-y old rags

Learn a few Elizabethan words and use them in a conversation or sentence:

Greetings and titles

Sir	Gentlemen, Gentlewomen - Gentles
Mistress	Your worship
Madame	Master
Lass or lad	Goodman, goodwife
Cousin	

Gaffer, Gammer (grandfather or grandmother)

Phrases

Good morrow, fair gentlewoman.
Fare you well (? or .)
How now, wench?
Out upon thee, sirrah! (get lost).
Prithee (I pray or beg you).
Fie on thee! (Shame on you).
I marvel much at.... (I'm surprised at...)
Come thee hither. I come anon (shortly).

Name-calling

The Elizabethans loved to think up terrible things to call each other. "Thou clay-brained guts, thou knotty-pated fool, thou greasy tallow-catch..." (from Shakespeare's Falstaff).

Knave	Simpkin (dummy)
Rogue	Prattler (trickster)
Changeling (stupid)	Shandy (empty-headed)
Clumperton (dummy)	Snudge (spoilsport, cheapskate)
Rapscallion (rascal)	
Waste candle (someone who read at night)	

(From: "Poore Richard's Guide to the Queen's Tongue" by Richard Bagwell, the Renaissance Pleasure Faire).

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The Progresse of ELIZABETH

by Carol La Fleur

In each summer of her reign Elizabeth I, most gracious Queen of all England, would go on Progresse throughout some part of her fair land. The reasons for the progresse were threefold: It was necessary for Her Majesty and Her Court to leave the palace periodically in order that it might be aired and freshened; second, the economy-minded Queen, by spending a few months of each year as a guest of various of Her subjects, was able to save the Crown immeasurable expense; and third (and possibly the most important) the Summer Progresse allowed the Queen to see and be seen by Her subjects. The love-affair between Elizabeth and the people of England was constant and on-going . . . the reasons for which were readily apparent. She had assiduously kept the country out of war as long as possible, thus giving the depleted Treasury a chance to become strong. She enthusiastically encouraged the economic growth of all members of society. She was an active proponent of justice tempered with mercy (though the Irish would not agree). England prospered under the Queen's love, and she in turn drew her strength from the love of her people.

Elizabeth I enjoyed being surrounded by sumptuousness and beauty. Her travelling equippage equalled her permanent residences in splendour. All receptions and entertainments provided by peer and peasant alike endeavored each to surpass the other in pleasing the Queen.

When Her Majesty travelled by water, she was conveyed by Royal Barge, where, in the glassed-in, gilded cabin, furniture of exquisite beauty rested upon gold-embroidered red velvet rugs, and musicians customarily serenaded her. Land travel was effected, for processions, in carriages remarkable for their luxury if not for comfort: coaches of vermilion and gold; chariots open on all sides, canopied with a gilded crown and drawn by six gray horses, manes and tails dyed orange, bridled with pearls and hung with diamonds. When on progresse, the Queen frequently rode horseback for long periods of time, enjoying to ride as fast as the animal would go, thereby terrifying the Master of the Horse responsible for her safety. She frequently hunted for deer along the way, which meant shooting with bow and arrow from horseback.

As fanfare to her reign, after her coronation, Elizabeth was presented to the people with trumpets sounding, pipes and drums playing, organ pealing, and bells ringing. This was to be a portent of the celebration which would meet the Queen on every progresse. On one average progresse, "guns discharged in unison, fife and drums sounded, banners were raised, garlands of fruit and flowers were hung overhead, sweet straws and velvets were spread beneath her feet; scented wax candles and flares illuminated the scene." The Queen's progresse frequently took her to Kenilworth where, on one occasion, the bridge leading to the castle was dressed with "seven pairs of columns adorned with votive offerings; wheat, grapes, branches laden with fruit, cages of birds, platters of fish protected by fresh grass; the sixth pair were in the form of two ragged staves, from whose branches hung glittering armour; the last pair were two bay trees, hung on all sides with lutes, viols, flutes, recorders and harps." To all the diversions in the open air, the bear-baiting, the fireworks, the tumblers, the rustic plays and the romantic, elegant entertainments with their exquisite accompaniments of music and dancing, the people of the district were allowed to come.

The Queen took constant delight in her people's festivals, masques and fairs.

"Lord, Save our Gracious Soverign
ELIZABETH by Name,
That Long unto our comfort
She may both Rule and Reign."

From the Renaissance Pleasure Faire

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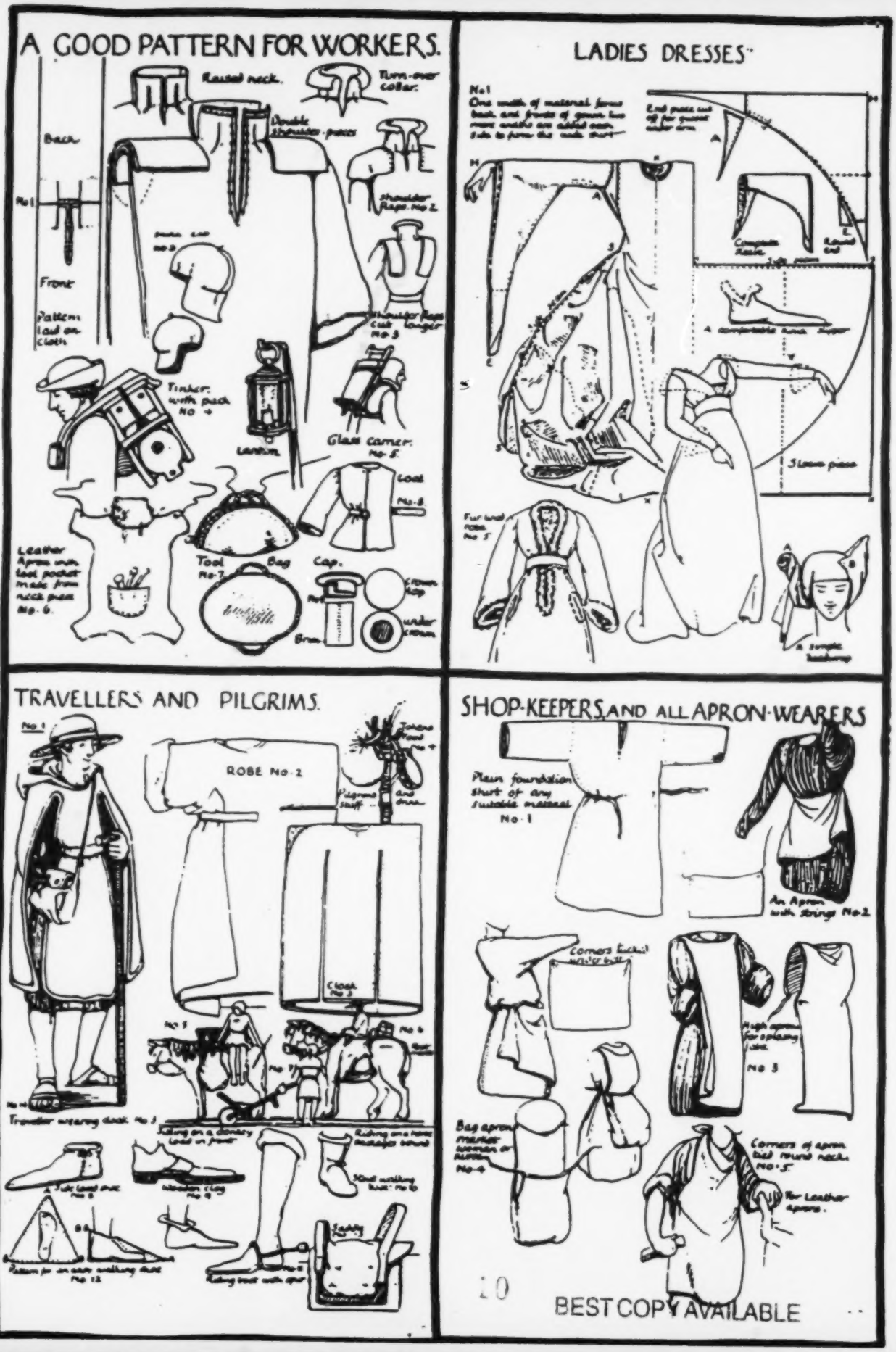
A GOOD PATTERN FOR WORKERS.
Raised neck.
Turn-over collar.
Back.
No 1
Front.
Pattern laid on cloth.
Double shoulder-piece
Shoulder Rags No 2.
Shoulder Rags cut longer No 3
Tinker with pack No 4
Lantern.
Glass carrier No 5.
Coat No 8
Leather Apron with tool pocket made from neck piece No 6.
Tool Bag No 7
Cap.
Under Crown
LADIES DRESSES"
No 1
One width of material forms back and fronts of gowns two more widths are added each side to form the wide skirt.
Cut piece out of for gusset under arm.
Square Neck.
Square Cut
A comfortable house dress.
3 Sleeve pieces.
Fur lined robe No 5
A simple housedress.
TRAVELLERS AND PILGRIMS.
No 1
ROBE No 2
Pilgrims staff and drum.
Cloak No 3
Traveller wearing cloak No 3
Riding on a donkey Load on front
Riding on a horse Pannier basket
Shoe suiting Nos 6
Shoe suiting Nos 9
Pattern for an easy walking shoe No 12
Riding boot with spur
SHOP-KEEPERS AND ALL APRON-WEARERS
Plain foundation shirt of any suitable material No 1
An Apron with Strings No 2
Corners tucked
No 3
Bag apron for market women or shoppers No 4
Corners of apron laid round neck. No 5
For Leather Apron.
10
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From the Renaissance Pleasure 're

Renaissance recipes adapted for the Classroom

Soppes Dorre - Sweet spice toast fingers with (optional) Almond Sauce

(The name could mean either sops of gold (d'or) or The King's Sops (du roi)

Mix together:	1/4 teas each of powdered ginger, cloves
	1/2 teas each of white sugar, cinnamon
	1/8 teas mace
Set aside	
Boil:	1/2 cup ground almonds with
	1 cup white wine [or] sparkling cider for 7 minutes, making "almond syrup"
Stir in:	1 T brown sugar
	1/2 teas salt
	1/8 teas saffron
Simmer:	2 minutes. Cover to keep warm.
Toast lightly:	4 slices white bread. (These can be prepared at home)
	Butter on both sides. Cut each into 4 long pieces. Reheat briefly in portable electric frying pan. Immediately roll in mixture of spices. Place on serving platter and pour almond syrup on top. Serve warm.

Valencye - Fried Valencia Orange Sections

Combine:	4 T brown sugar
	1/8 teas each of nutmeg and mace
	1/4 teas cinnamon
Peel & Section:	4 large seedless eating oranges
Roll in spice mixture	
Mix:	1 cup flour
	1 1/2 teas baking powder
	1/4 teas salt
	3 T brown sugar
With blended:	2 T oil (corn or safflower)
	1 well beaten egg and
	1/2 cup milk

Stir well to make a batter. If the batter is too thin, add flour; if too thick add milk. Chill batter for 1 1/2 hours. Heat 3/4 to 1 cup of oil in electric skillet until hot (do not let it smoke). Dip and thoroughly coat orange sections in batter. Fry until browned. Serve warm with side garnish of mustard and brown sugar in separate dishes.

Four & Twenty Blackbird Pie (or Live Frog and Turtle Pie)

The dainty dish that was set before the King in "Sing a Song of Sixpence" was an example of the kind of suprise ending that cooks often prepared for the enjoyment of the court. We are not recommending that this is a classroom project, but it is interesting to know how it was done. A very heavy pie crust was made in a large pan and then filled with beans or rice. The top crust was then applied. The pie crust was baked, allowed to cool and then removed from the pan. A hole was carefully cut into the middle of the bottom of the crust and the beans removed. The little live animals or birds were then inserted into the pie crust through the hole, and the hole resealed. "And when the pie is opened the birds began to sing" - and fly away, or frogs to hop about!

[These recipes were adapted from "Fabulous Feasts" by Madeleine P. Cosman, George Braziller, Inc. a wondrous source of "cookery and ceremony".]

BOCCACCIO'S STORY TELLERS IN A GARDEN, from the *DECAMERON* of 1492. Venice.

BRINGING HISTORY ALIVE IN THE CLASSROOM!

Elementary-Secondary Education Committee, EARLY MUSIC AMERICA

Volume 2 January 1994

EARLY MUSIC AMERICA
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Elementary-Secondary Education Committee, EARLY MUSIC AMERICA

Volume 2 January 1994

1. Introduction
2. Music, Curriculum Aids, Videos
3. Discography

WELCOME to our second edition of "**Bringing History Alive in the Classroom!**"
How is that done? Through music, dance and drama! Early music is a "living link" to history, and here are more resources which can help you. When introduced to our materials, one history teacher commented that "music has been the weak link in our teaching of the humanities." These resources may be of help. Please write us with your questions, with your own experience in using early music in your classroom, or in using the materials which we have described in this and in our first issue of "**Bringing History Alive in the Classroom.**" We sincerely hope that what we are producing is useful, and if applicable, that you will find it possible to do an inter-disciplinary unit with the history/social studies teacher in your school. Let us hear from you! Send us your comments on your school stationery — we need to document your success!

ELEMENTARY-SECONDARY EDUCATION COMMITTEE,
EARLY MUSIC AMERICA, 2130 Carleton Street, Berkeley, CA 94704-3214.

Do you ever feel the need for a consultant on early music subjects?

The Elementary-Secondary Education Committee is locating early music consultants throughout the country who have agreed to be available for answering questions which those who have joined our **Directory of Early Music in Schools** might have. They will be able to give advice about early music performing ensembles, for instance, or answer questions of a musicological or historical nature. There may be a consultant in your area! For information call Lee McRae at 510 848 5591.

Music and Curriculum Aids

(The following retail businesses may carry the these items:)

Boulder Early Music Shop, 2010 14th Street, Boulder, CO 80301; 303-499-1301
Courtly Music Unlimited, 2067 Broadway, New York, NY 10023; 212-580-7234
Early Music Shop of New England, 59 Boylston St., Brookline, MA 02146; 617-277-8690
Provincetown Bookshop, 246 Commercial St., Provincetown, MA 02657; 617/487-0964
Early Music Productions, 201 Farrelly Dr., San Leandro, CA 94577; 510 / 569-2261

A Medieval Feast - Songs and Dances for Recorders and Orff Instruments
A Medieval Feast II: Children's Menu . Arranged by Ursula M. Rempel and Carolyn F. Ritchey

150 Rounds for Singing and Teaching
Edited by Edward Bolkovac and Judith Johnson. Available from Music Education Press, 141-F Escondido Village, Stanford, CA 94305

Piper's Fancy, A Collection of English Country Dance Tunes for recorders -Sweet Pipes
Renaissance Time, Pieces and Dances for Recorders - Sweet Pipes

Music for Children - Three Volumes by Carl Orff and Gunild Keetman (Orff-Schulwerk) Some early music in each volume. Schott & Co. London

From Sea to Shining Sea. Compiled by Amy L. Cohn. Scholastic, Inc., NY 1993. [This excellent collection features early American songs with a brief commentary on each.]

Juilliard Repertory Library, Canyon Press, Box 1235, Cincinnati, OH 45201
[This comprehensive collection of pre-Renaissance, Renaissance, Baroque, Classical, Romantic and Contemporary music remains as one of the best sources of vocal and instrumental music for grades K through 8, including pieces which have generally been unavailable. Resource consultants included Gustave Reese, Noah Greenberg and Claude Palisca, among others. The "Reference/Library Edition" is for teachers, but Canyon Press also publishes smaller editions each of which include music from all the categories listed above. Write for a description of this treasure trove.]

Music for Modern Strings and Winds:

Baroque Ensemble Books, 1 through 5 (Beginning Level, Intermediate, High Intermediate, Advanced, Advanced Level II.) These selections represent an excellent collection of masterworks by some of the great Baroque composers including Handel, Telemann, Corelli, etc. The introduction provides a valuable guide to the music and how to coach it.

Music for Violins, Recorders or Viols:

The Baroque Book for Two Treble Instruments: Books One and Two
The Baroque Book for Treble and Bass Instruments: Book One
The Glory of the Renaissance: Book One

[These collections were edited by Grace Feldman, and are available from: Grace Note Press, 100 York Street, 15E, New Haven, CT 06510]

String Quartet Collection (includes madrigals and Renaissance dances) Edited and available from: Deborah Greenblatt, PO Box 671, Avoca, NE 68307

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Curriculum materials available from the
Elementary-Secondary Education Committee
EARLY MUSIC AMERICA

These materials which have come to our attention since the first mailing, are available @ 10 cents per page for xeroxing and mailing. Make the check payable to Lee McRae, and order directly from her: Lee McRae, Elementary-Secondary Education Committee, Early Music America, 2130 Carleton Street, Berkeley, CA 94704-3214. Call ahead if you have any questions: 510 848 5591.

Medieval period: ~Alfonso X "el Sabio" and the Cantigas de Santa Maria (26 pages) ~Medieval Experience (Seattle Early Music Guild) (4)

Renaissance: ~Teacher's Guide to an All-School Renaissance Day (19)
~Syllabus of information on painters, writers, musicians, plus narrative to use with slides and prints from the Metropolitan Museum of Art (24)

Baroque: ~Telemann the Composer Meets Gulliver the Traveler (7)

Classical: ~Mozart, his Life and Times (34)

Video Tapes for Use in the Classroom

"1492" - A Portrait in Music" with music by the Waverly Consort. [A look at Spain and the New World, including important works of music and art that provide insight into the world-changing events of 1492.]

"And They Sang a New Song: Twenty-four Musical Elders at Santiago de Compostella" with music by the Early Music Institute. [This tape, more suitable for older students, uses art and music history to discover the meaning of the 24 elderscarved in the late 12th century Portico of the pilgrimage church at Santiago de Compostela, Spain.]

[These video tapes (and others) all of which come with a teacher's guide, are available from the Center for Music Television, School of Music, University of Oklahoma, Norman, OK 73019.
For information call Dr. Eugene Enrico, 405/325 3978.]

I Making Music in the Classroom for ages 3 - 8
(with John Langstaff of Revels fame)

II Making Music in the Classroom suitable for ages 6 - 11 [Both videos come with supplementary background and instructional materials for teachers and are available from Langstaff Video Project, 683 Santa Barbara Road, Berkeley, CA 94707]

Composer Story Tapes on Cassette

Mr. Bach Comes to Call, a Tale of Enchantment; Vivaldi's Ring of Mystery, a Tale of Venice and Violins; Mozart's Magic Fantasy, a Journey through "The Magic Flute;"

Beethoven Lives Upstairs, a Tale of Genius and Childhood (Video tape also available) [These tapes or CDs are available separately or in a set entitled "The Classical Kids Collection" and are available from Music for Little People, P.O.B. 1460, Redway, CA 95560. Call 800/727 2233 for information. They also carry the following titles: Papa Haydn's Surprise. Ann Rachlin tells the story to the music of Haydn.

Once Upon the Thames. Ann Rachlin tells the story to the music of Handel.

Historical Coloring and Paper Doll Books

The Bach Book ~ a Coloring Book/Comic Book on the Life of J. S. Bach
[part of a series of Composer Comix available from the Oregon Coast Music Association, P.O.Box 1758, Bandon, OR 97411. 503/267 0938.]

The following titles are part of the Composer Highlights Educational Coloring Book Series: Johann Sebastian Bach and Family, George Frideric Handel, Wolfgang Amadeus Mozart, Ludwig Van Beethoven, [These books (with crayons) are available from P & L Products, Inc., P.O.Box 20151, Ferndale, MI 48220. 313/548 1177]

Queen Elizabeth I ~ Paper dolls of the Queen and her favorites to cut out and color. [With text by Queen Elizabeth I and others in her kingdom.]

A Medieval Alphabet to Illuminate.
[These are both available from Bellerophon Books, 36 Anacapa Street, Santa Barbara, CA 93101]

Christopher Columbus ~ Paper dolls in full Color.
[Write for other titles: Dover Publications, 31 East 2nd Street, Mineola, NY 11501]

For the teacher's enjoyment — to read and share with students:

Nothing More Agreeable – Music in George Washington's Family. Judith S. Britt. The Mount Vernon Ladies' Association, Mount Vernon, Virginia. [Judith Britt writes "I think you will find that it fits information about music in the lives of G/W and his family into a broad context of music in upper-class Colonial families in general . . . I hoped to present the material I discovered in many years of research as a story so that it would be of interest to the general reader who might not know much about either G/W or music, as well as to the scholar who wanted very specific information." She asks us to let you know that she would welcome calls and letters from those who read this book.
It is available from her at P.O. Box 291, Accokeek, MD 20607. 301/292 6691.]

Florentines: A Tuscan Feast by Lorenza de' Medici. Random House. 1993.
[Includes travellers' stories of Renaissance Italy and tales of Medici feasts found in family archives, interspersed with recipes and elegant paintings. Reviewer Patricia Cutts, publisher of Harmonia, a Newsletter of early music and the times in which it flourished, writes: "It's a book which offers many hours of pleasure – whether you just read its historical vignettes or head for the kitchen with the recipes . . . it seems designed to first be perused from an easy chair (with footstool), with a glass of wine, and some beautiful music – perhaps by Marenzio or Caccini both of whom were associated with the court of the Medici during the 17th century." Harmonia regularly carries record and book reviews relating to early music.
Write: Harmonia, Early Music Newsletter, 736 13th Street, SE, Washington, DC 20003.]

Third Time's a Charm!

Music specialists are finding that a student should hear a piece at least three times before the student can "own" it. Keep this in mind as you play musical examples from the following discography. The music can be played as a "guided listening" session, or as background music as students enter the classroom at the beginning of the day, at lunch time, or as they work on individual projects at their desks. In every case the title, composer and dates of the music played should be displayed on the blackboard.

MEDIEVAL

"Gregorian Chant." Schola of the Hofburgkapelle, Vienna.
This ensemble has produced three albums on the Philips label, each entitled "Gregorian Chant." — Philips 411 140, 416 808, 432 089

"Music of the Crusades." Early Music Consort of London, David Munrow, Director. — London 430264
"Music of the Gothic Era." Early Music Consort of London, David Munrow, Director. — Archiv 415292
"Lo Gai Saber." Camerata Mediterranea, Joel Cohen, Director — Erato 45647
"Tristan and Iseult." The Boston Camerata, Joel Cohen, Director — Erato 45348
"The Play of Robin and Marion." Schola Cantorum Basiliensis, Thomas Binkley, Dir. — Focus 913

"The Sacred Bridge." (Jewish and Christian Liturgical Music of Medieval Europe.) — Erato 45513
"A L'Estampida: Medieval Dance Music." Dufay Collective — Continuum CCD 1042
Machaut: "Messa de Nostre Dame and Motets."
Hilliard Ensemble, Paul Hillier, Dir. — Hyperion CDA 66358

"Perotin." Hilliard Ensemble. — ECM 837 751
"Carmina Burana." Clemencic Consort. — Harmonia Mundi France HMC 90335
"Ars Magis Subtiliter." Ensemble P.A.N. — New Albion NA 021
"English Songs of the Middle Ages." Sequentia — Deutsche Harmonia Mundi 77019
"Il Solazzo" (Music for a Medieval Banquet.) Newberry Consort,
Mary Springfels, Dir. — Harmonia Mundi USA 907038

"Trouveres." (Courtly Love Songs from Northern France ca. 1175-1300.)
Sequentia. — Deutsche Harmonia Mundi 77155

"An English Ladymass." (Medieval Chant and Polyphony.)
Anonymous 4. — Harmonia Mundi USA HMU 907080

"On Yoolis Night." (Medieval Carols and Motets.)
Anonymous 4. — Harmonia Mundi USA HMU 907099

"Visions and Miracles." (Galician and Latin Sacred Songs from 13th century Spain.
Ensemble Alcatraz. — Elektra/Nonesuch 79180

"Danse Royale." (French, Anglo-Norman and Latin Songs and Dances - 13th century.)
Ensemble Alcatraz. — Elektra/Nonesuch 79240

"Jewels of the Sephardim." (Songs from Medieval Spain.) Lauren Pomeranz. — Songbird Music AEACD 1401
"Sephardic Songs of Love and Hope." Judy Frankel — Global Village Music CD 157

"Feather on the Breath of God." (Hildegard of Bingen.) Gothic Voices,
Christopher Page, Director. — Hyperion CDA 66039

"Tales and Music of the Middle Ages." The Quill Consort, c/o Dept. of English, Boise State University, Boise, ID 83725.

RENAISSANCE

"The Lost Spindle." (Music from the courts of Isabella and Ferdinand.) Live Oak — Titanic TI 178
"Dances - A Renaissance Revel." Calliope - a Renaissance Band. — Electra/Nonesuch 79039-4/79039-2
"Spain in the New World." Hesperus, Scott Reiss, Director — Golden Apple GACD 7552/GAC 7552

"1492: Music from the Age of Discovery." Waverly Consort, Michael Jaffee, Director — EMI Classics CDC-54506

"Spanish and Mexican Renaissance Vocal Music." Hilliard Ensemble, Paul Hillier, Director — Angel CDCB-5434

"Una Stravaganza dei Medici." Intermedia (1589). Taverner Consort, Andrew Parrott. — EMI CMS 7-63431-2

"Le Banquet du Voeu 1454." (The Feast of the Pheasant.) Ensemble Gilles Binchois, Dominique Vellard, Director. — Virgin Classics 7 59043-2

"Orchesographie." (Thoinot Arbeau.) 16th c. Dances. The Broadside Band, Jeremy Barlow, Director. — Harmonia Mundi France HMC 901152

"Terpsichore Dances." Praetorius. New London Consort, Philip Pickett, Director — L'Oiseau Lyre 414633-2

"Dances of the Renaissance." Ulsamer Collegium — Deutsche Gramophone (Archiv) 415294-2

"Secular Music from Christian and Jewish Spain." Hesperion XX, Jordi Savall, Director — EMI CMS 7-63431-2

"A Venetian Coronation 1595.") Ceremonial Music by Andrea and Giovanni Cabrieli. Gabrieli Consort, P. McCreesh. — Virgin Classics 59006

"Fricassee Parisienne." Songs of the Renaissance. Ensemble Clement Janequin — Harmonia Mundi France HMA 1901174

The Baltimore Consort:
"Watkins Ale." Music of the English Renaissance. — Dorian 90142
"On the Banks of Helicon." Early Music of Scotland. — Dorian 90139
"La Rocque 'n Roll." Popular Music of Renaissance France. — Dorian 90140

The Musicians of Swanne Alley:
"As I Went to Walsingham." (Elizabethan instrumental and vocal music.) — Harmonia Mundi France 905192
"Popular Elizabethan Music Around 1600." — Focus 933
"In the Streets and Theatres of London." (Elizabethan Ballads and Theatre Music.) — Virgin Classics 59534

Early Music Consort of London:
"The Art of the Netherlands." — EMI CMS 7-64215
"Pleasures of the Royal Court." — Elektron/Nonesuch 71326

The King's Singers:
"All at Once Well Met."English Madrigals. — EMI CDC 7 49265
"The King's Singers' Madrigal History Tour." — EMI CDM 7 69837
"Songs from the Plays of Shakespeare." — Caedmon CDL 5242 (1c) (2c) (3c)

"Dances and Canzonas of Holborne and Brade." New York Consort of Viols — Classic Masters CMCD-1014

"Renaissance Dance Music." London Pro Musica. — Tactus TACX 145

"Heart's Ease"(Late Tudor and Early Stuart period) Fretwork. — MHC 312269W

19

"Dreames and Imaginations." (Elizabethan Music for Voice and Viols.) MHC 312390F

The Tallis Scholars:
Any of their many fine recordings on the Gimell label are beautiful examples of sacred choral music.

BAROQUE

The Harmonia Mundi Plus label offers good selections at very reasonable prices on their "Great Baroque Masters" series:

Bach (HMP 390801), Charpentier (HMP 390802), Couperin (HMP 390803), Handel (390804), Lully (HMP 390805), Monteverdi (390806), Purcell (HMP 390807), Rameau (HMP 390808), Schütz (HMP 390809), Vivaldi (HMP 390810).

"Tous les matins du monde." (Sound track.) Jordi Savall Valois 4640

"Music of Versailles." Sigiswald Kuijken, Wieland Kuijken, Gustav Leonhardt. Editio Classica 77145-2

"Popular Tunes in 17th Century England." The Broadside Band,
Jeremy Barlow, Director. Harmonia Mundi France HMA 1901039

"In Ecclesiis." Venetian Church Music (Gabrieli, Monteverdi, Vivaldi and their Contemporaries.
Taverner Consort. EMI CDC 54117

"Jewish Baroque Music." Boston Camerata. Harmonia Mundi HMA 1901021

"Pachelbel Canon." Handel, Vivaldi, Gluck. The Academy of Ancient Music.
Christopher Hogwood, Director. L'Oiseau-Lyre 410553

J. S. Bach
"Toccatas and Fugues." Ton Koopman, organ. Deutsche Grammophon (Archiv) 410999
"Cantata No. 51, Magnificat." English Baroque Soloists, John Eliot Gardiner. Philips 411458
"Brandenburg Concerti and Orchestral Suites." English Concert, Trevor Pinnock. Archiv 423492
"Mass in B minor." English Baroque Soloists. Monteverdi Choir, John Eliot Gardiner Archiv 415514
"Musical Offering." Davitt Moroney, Janet See,
John Holloway Harmonia Mundi France HMC 901260

"St. Matthew Passion." Collegium Vocale, La Chapelle Royale,
Philippe Herreweghe, Director. Harmonia Mundi France HMC 901155-57

Corelli
Concerti Grossi Op. 6 Nos. 1-6. Philharmonia Baroque Orchestra,
Nicholas McGegan, Director. Harmonia Mundi USA HMU 907014

Concerti Grossi Op. 6 Nos. 7-12. Philharmonia Baroque Orchestra,
Nicholas McGegan. Harmonia Mundi USA HMU 907015

Sonatas for Violin and Continuo Op. 5. Trio Sonnerie Virgin Classics 90840

Handel
"Water Music." Philharmonia Baroque Orchestra,
Nicholas McGegan, Director Harmonia Mundi USA 907010

"Messiah" (Complete). Philharmonia Baroque Orchestra,
Nicholas McGegan, Director Harmonia Mundi USA HMU 907050-52

"Messiah" highlights: Harmonia Mundi USA HMU 907120

"Royal Fireworks Music." English Baroque Soloists.
John Eliot Gardiner, Director Philips 434154

Monteverdi

"Balli e balletti." Monteverdi Choir, English Baroque Soloists, John Eliot Gardiner, Director — Erato 45984
"Vespro della beata vergine." (1610 Vespers) John Eliot Gardiner — Archiv 429565
"Altri Canti." Les Arts Florissants, William Christie, Director — Harmonia Mundi France HMA 1901068

Vivaldi

"The Four Seasons." The English Concert, Trevor Pinnock, Director — Archiv 400045
"La Pastorella." Chamber Concertos. Marion Verbruggen, Paul Goodwin, John Holloway — Harmonia Mundi USA HMU 907046

Scarlatti / Best Sonatas. Scott Ross. — Erato 45423

EARLY AMERICAN

"The American Vocalist." The Boston Camerata, Joel Cohen — Erato 45818-2
"An American Christmas." The Boston Camerata, Joel Cohen — Erato 92874-2
"A New Royal Harmony." Colonial Singers & Players. — MHS 3686
"America Independent." Colonial Singers & Players. — MHS 3684

"Christmas in Early America: 18th Century Carols and Anthems." Columbus Consort — Channel Classics CCS 5693.

"A Land of Pure Delight." William Billings. His Majestie's Clerkes, Paul Hillier — Harmonia Mundi USA

"Grand Concert!" D.C. Hall's New Concert and Quadrille Band — Dorian DIS - 8-0108

"Sing We Noel." Christmas Music from England and Early America. The Boston Camerata, Joel Cohen, Director. — Elektra/Nonesuch 71354-2

[This list was contributed by Kit Higginson, Tower Classical Records, Berkeley, CA]

THE TRIUMPH OF QUEEN ELIZABETH. From a drawing by William Teshe after a woodcut, 1594. British Museum, Sloane MS.

Bibliophon Books, 36 Anacapa Street, Santa Barbara, CA 93101

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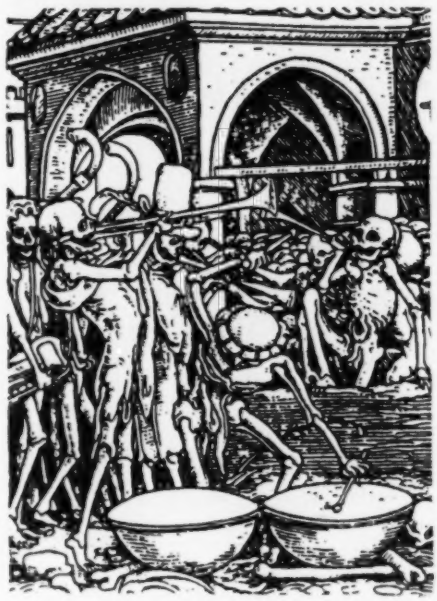
BRINGING HISTORY ALIVE IN THE CLASSROOM!

Education Committee, EARLY MUSIC AMERICA

Volume 3 October 1995



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BRINGING HISTORY ALIVE IN THE CLASSROOM!

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All Hallow's Eve

With this third edition of ***Bringing History Alive in the Classroom,*** we are focusing on music relating to a traditional holiday. Included are a wide variety of songs and singing games from the 14th to the 18th century which can be used in a number of ways in the classroom. Some can be dramatized. Some are more suitable for Middle and High School singers. All can use further research and discovery. In the case of **Ad mortem festinamus**, a 14th century pilgrim song found in the Llibre Vermeil Manuscript, a classroom unit on the Middle Ages, medieval music, and why people went on pilgrimages, would be rewarding.

This issue contains strands relating to history/social science, literature, art and music. We will consider traditions and how they change, including how the spelling and pronunciation of English words have changed over the centuries. Take the word "Halloween." Its origins go back to the 8th century when the Catholic Church named the first of November "All Saints' Day." This became known as "All Hallow's Day." The word "saint" came from the Latin word *sanctus*, and "hallow" meant holy, both indicating that this was a special time for remembering the saints. The night before was called "All Hallows' Eve." "Eve" was short for even, or "e'en," which meant the end of the day. And so it was until the 16th century when we find the word Hallowe'en first used. Somewhere along the years since then the apostrophe was omitted. We should probably mention that the Catholics got the idea of All Hallow's Eve from the ancient Celts who celebrated *Samhain*, the "Feast of the Dead"; they believed that witches and other evil creatures roamed the countryside on this night. In order to replace this pagan ritual, the Roman Catholic Church added "All Souls' Day" which is still remembered in the Mexican tradition of honoring the dead as they celebrate *Dias de las Muertos* on November 2nd.

Souling Song

There are other words also associated with this holiday (which in this country is no longer a "holy-day") that have fascinating roots. Consider the origins of trick-or-treating. The word "trick' comes from the Old French *trique* which meant to cheat. Shakespeare first used the word in several plays to mean a prank of some kind. The play **Two Gentlemen of Verona** contains the line: "Didst thou ever see me do such a trick?" When the Irish emigrated to America they might have brought with them the ancient custom of peasants begging from door to door on Halloween to get food or money for a feast. If people were not generous they threatened to call down the wrath of the saints! Or it might have originated from the English custom of "souling" when children went out on All Saints' Day (November 1st) and All Souls' Day (November 2nd), begging for "soul cakes" made in remembrance of the dead. In this issue you will find a version of the 16th century **Souling Song** and a recipe for soul cakes.

Of all the birds ~ Cat Catch ~ Lady come down and see

Animals we associate with Halloween are owls and cats, and included here are songs about them that are right out of history and suitable for the classroom. The word "owl" comes from the Old English word *ule*, probably in imitation of the owl's hoot. Another Old English word for owl was *howl* or *howlet*. Small wild cats originated in North Africa and the Near East, and were eventually domesticated in Egypt where they were sacred to a goddess named Bast. They arrived in Europe around 500 B.C., and eventually were given the Latin name *catus* — the Greeks called them *katta*. But in the Middle Ages people thought they were agents of witches and devils, especially black cats. That superstition has survived to this day in spite of the fact that the cat remains the most popular of house pets.

Ad mortem festinamus Anon. 14th c.

Graveyards, tombstones and skeletons are Halloween icons. "Tombstone" comes from the Greek word *tumbos*, which meant "funeral mound," and the Old English word *stan*, meaning "stone." The Old English word *grafan*, meaning "to dig" is the root of the word "grave." And "yard" comes from *geard*, another Old English word meaning "fence." In the Middle Ages important people made sure they were buried in graves that were in the floors or built into the walls of churches. This way they could guarantee that their bodies wouldn't be dug up when the graveyard became overcrowded.

And overcrowded they were during the Black Death of the Middle Ages when literally one-third of the population of Europe was destroyed by the introduction of three kinds of plagues through rats which carried fleas. (This is a good time to talk about hygiene and disposal of garbage! The commonly used method in most of England and Western Europe through the Renaissance era was dumping wastes into open ditches running along side city streets.)

People were obsessed with their fear of death during this period. Paintings and woodcuts depicted skeletons — Angels of Death — coming for sinners, whether children, old people, kings, nobles or peasants, grasping them with a bony hand as if leading them in a dance. The famous German artist Hans Holbein (1407-1543), who became Henry VIII's portrait painter, was noted for his remarkable series of woodcuts entitled "The Dance of Death." The woodcuts from that series shown in this issue include several which show musical instruments such as psaltery, xylophone, and drum. The macabre ghostly orchestra rising from underground entitled

"Bones of all Men" shows sackbut (predecessor of the trombone), trumpet, krumhorns (the curved horns that are partially shown), and the hurdy-gurdy. **Ad mortem festinamus**, a pilgrim song, is one of the earliest of songs associated with The Dance of Death."

Epitaph for Gabriel John (H. Purcell)
Here lies a woman (John Hilton)
Death is a long, long sleep (J. Haydn)

These 17th & 18th century songs have a more lighthearted or poetic view of death. Both Henry Purcell and John Hilton were among those contributing to the popular musical form referred to as a "catch." These were similar to the rounds of the 15th & 16th centuries with the difference that each line of the song was a complete thought and ended in a cadence. Often the juxtaposition of the words with the other lines created puns or sometimes salacious, bawdy meanings so that with the Victorian age they were banned as unsuitable for gentlemen and ladies. [Henry Purcell is now considered the greatest English composer of his day. 1995 is the anniversary of his death in 1695.]

During Purcell's time these catches were greatly enjoyed as men gathered of an evening to drink, gossip and sing rounds, glees and catches as this quotation from "The London Spy" printed in London in 1698 relates:
". . . and when a glass or two round had given fresh motion to our drowsy spirits, and abandoned all those careful thoughts which make a man's life uneasy, wit begot wit . . . Songs and catches crowned the night and each man in his turn elevated his voice to fill our harmony with the more variety."

Robin Hood, Robin Hood

The music given here is only one line from this "quodlibet" found in an early 17th century collection of songs in three and four parts published by Thomas Ravenscroft in 1609. A quodlibet is a cunning combination of more than one song with words that often have no connection. This verse is included because of its description of Robin Hood and Little John's costumes.

Wind up the apple tree
Old Roger is dead

Although the origin of these singing games could possibly be traced to the Renaissance, there seems to be no hard evidence. According to Iona and Peter Opie in their book The Singing Game, **Old Roger is dead** contains the often-used phrase "laid in his grave," which can be dated 1553. The name Roger was popular during the Middle Ages. Another version of this song uses the name of Oliver Cromwell instead of Old Roger. **Wind up the apple tree** is an exciting game which very likely came to America from England. According to the scholar Lady Gomme, in her book Traditional Games of England, Scotland & Ireland (1894), this wind-up game has its origins in ancient tree worship. Paying homage to the apple tree — gathering apples and bobbing for apples — is very suited to our celebration of this holiday!

Bringing History Alive in the Classroom, a publication of the **Early Music America Education Committee**, is edited by Lee McRae. Questions can be addressed to her at 2130 Carleton Street, Berkeley, CA 94704; email LMcR@aol.com or 510 848 5591. Tina Chancey, Chair of the Committee, can be reached at 3706 N. 17th St., Arlington, VA 22207. Ralph Prince contributed the music editing, and Todd Wetherwax gave technical assistance.

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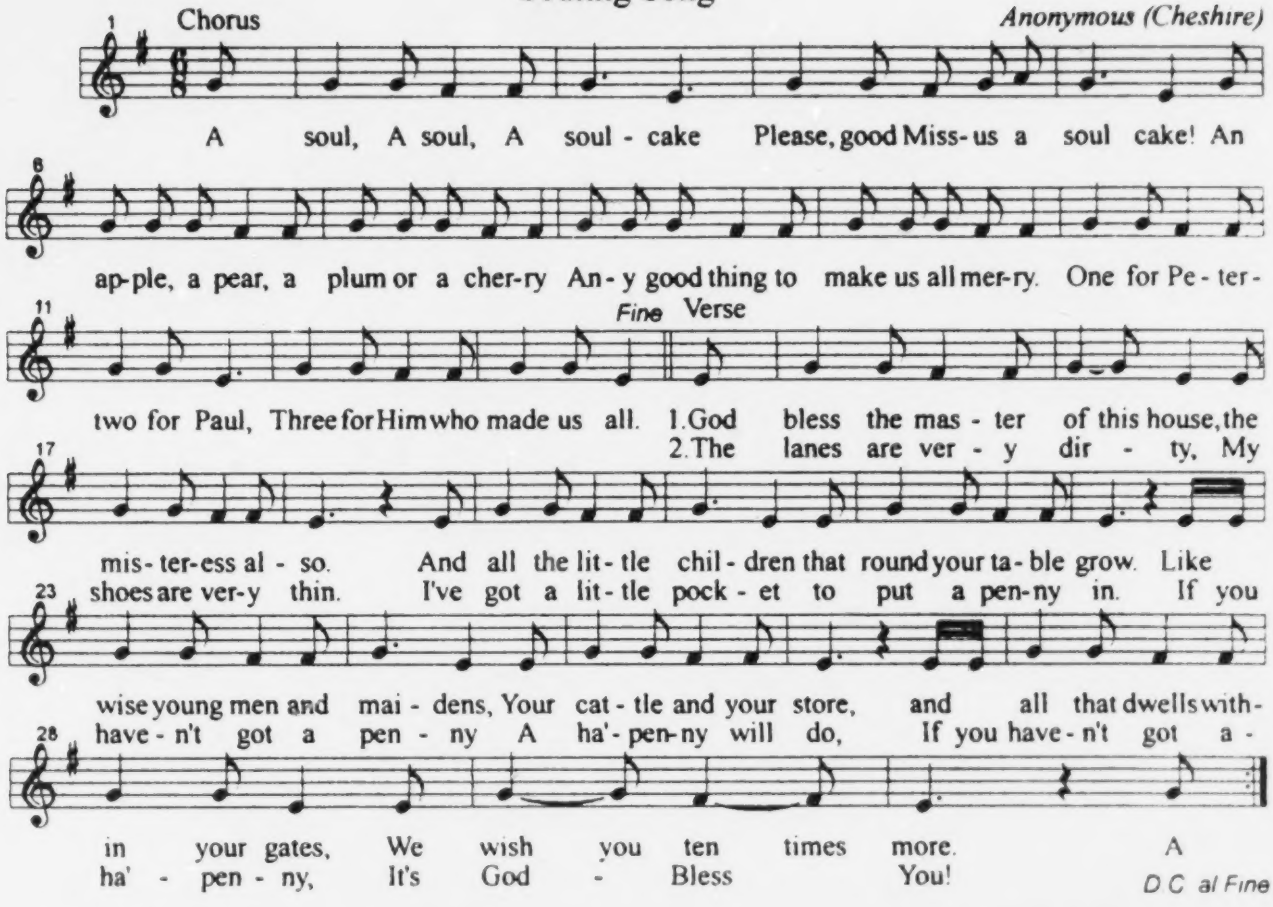
Souling Song

Chorus
Anonymous (Cheshire)
A soul, A soul, A soul - cake Please, good Miss-us a soul cake! An
ap-ple, a pear, a plum or a cher-ry An-y good thing to make us all mer-ry. One for Pe-ter-
Fine Verse
two for Paul, Three for Him who made us all. 1. God bless the mas - ter of this house, the
2. The lanes are ver - y dir - ty, My
mis-ter-ess al - so. And all the lit-tle chil-dren that round your ta-ble grow. Like
shoes are ver-y thin. I've got a lit-tle pock - et to put a pen-ny in. If you
wise young men and mai - dens, Your cat - tle and your store, and all that dwells with-
have - n't got a pen - ny A ha'-pen-ny will do, If you have - n't got a -
in your gates, We wish you ten times more. A
ha' - pen - ny, It's God - Bless You!
D C al Fine

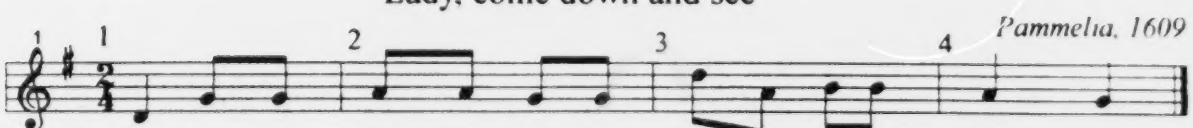
The custom of leaving food for the visiting spirits on the eve of "All Souls Day" is found in England, Belgium, Bavaria and the Tyrol.

Shropshire Soul Cakes

3# white flour	1 oz. yeast
8 oz. soft butter	2 eggs lightly beaten
8 oz. sugar	1 teas allspice
milk	

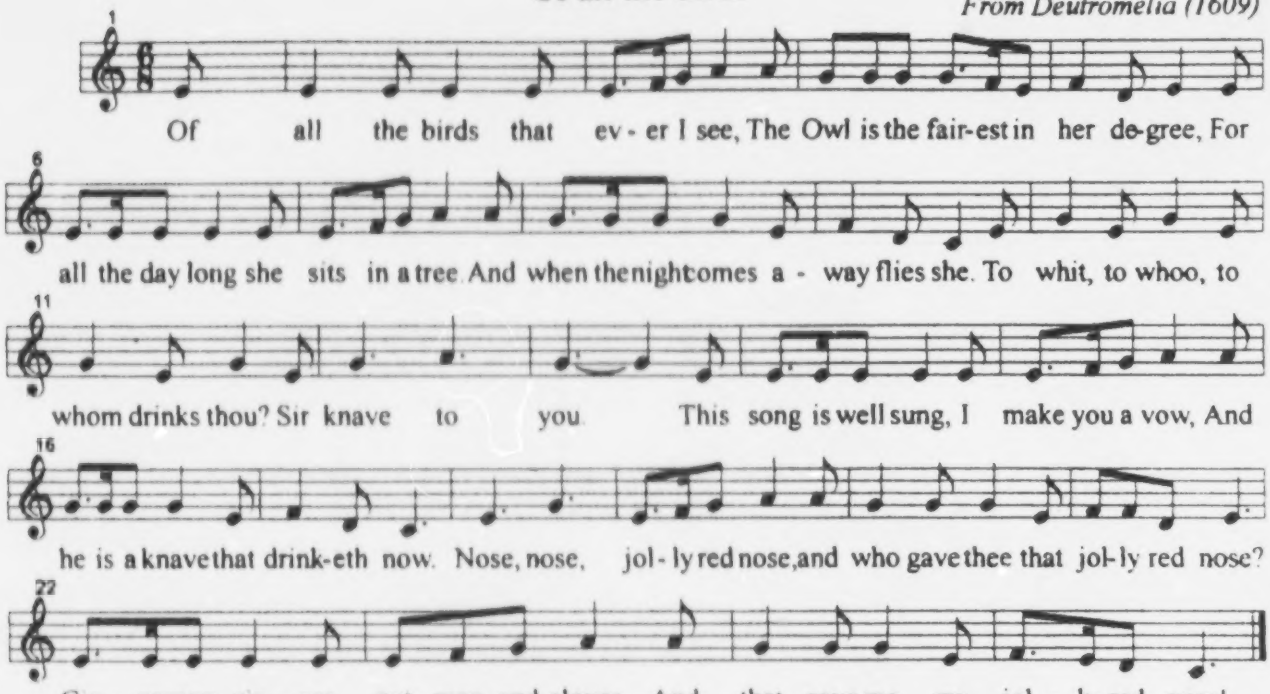
Sift the flour and work in the butter. Cream the yeast with a teaspoon of sugar. Mix flour with the eggs, yeast and enough milk to make a light dough. Leave to rise, covered, in a warm place for about thirty minutes. Then work in the remaining sugar and spice and form into flat bun shapes. Let rise for 15 minutes, then bake at 425 F for fifteen minutes.

Lady, come down and see

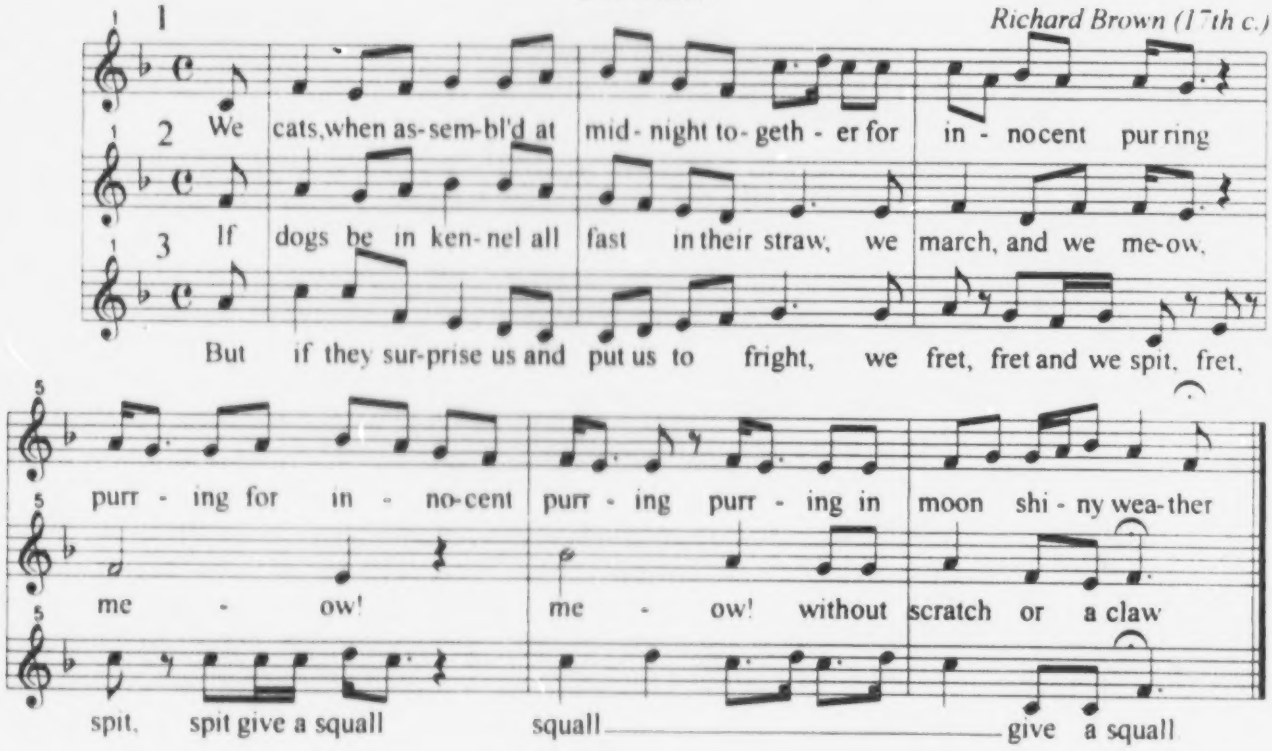


Of all the birds

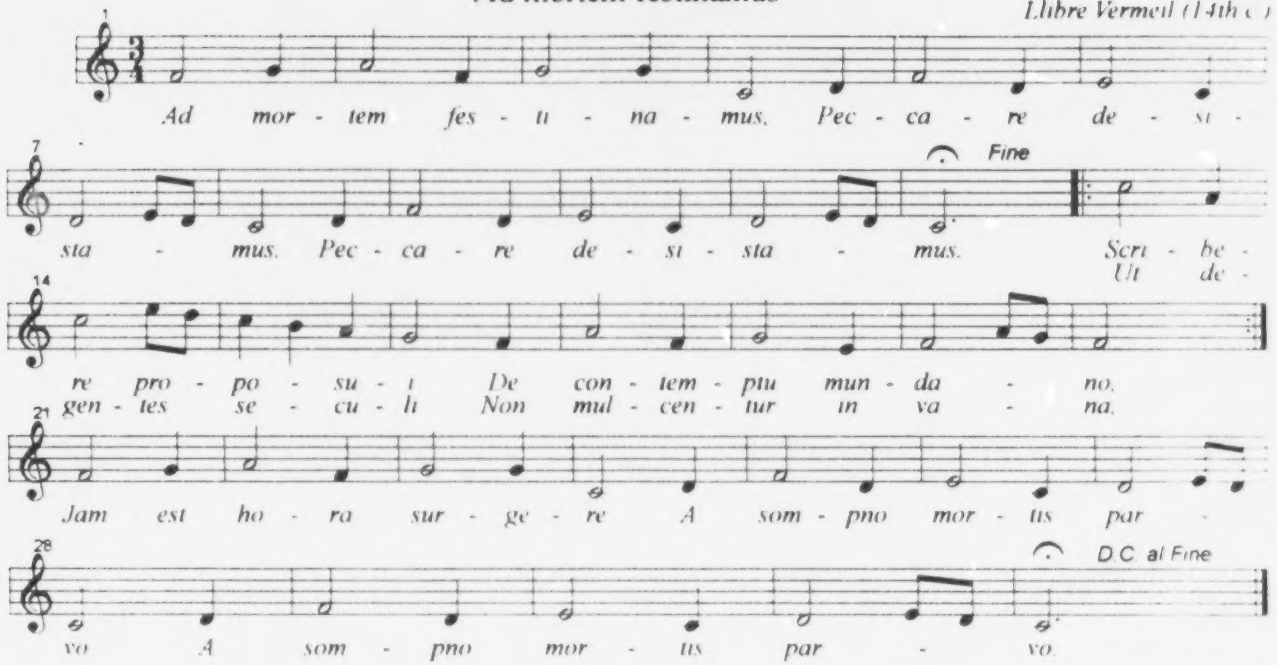
From Deutromelia (1609)


Of all the birds that ev - er I see, The Owl is the fair-est in her de-gree, For
all the day long she sits in a tree. And when the night comes a - way flies she. To whit, to whoo, to
whom drinks thou? Sir knave to you. This song is well sung, I make you a vow, And
he is a knave that drink-eth now. Nose, nose, jol - ly red nose, and who gave thee that jol-ly red nose?
Cin - namon, gin - ger, nut - meg and cloves, And that gave me my jol - ly red nose!

Cat Catch

Richard Brown (17th c.)

1
2 We cats, when as-sem-bl'd at mid - night to - geth - er for in - no cent pur ring
3 If dogs be in ken - nel all fast in their straw, we march, and we me-ow,
But if they sur-prise us and put us to fright, we fret, fret and we spit, fret,
purr - ing for in - no-cent purr - ing purr - ing in moon shi - ny wea-ther
me - ow! me - ow! without scratch or a claw
spit, spit give a squall squall give a squall

Ad mortem festinamus

Llibre Vermeil (14th c.)

Ad mor - tem fes - ti - na - mus. Pec - ca - re de - sta -
Fine
sta - mus. Pec - ca - re de - sta - mus. Scri - be -
Ut de -
re pro - po - su - i De con - tem - ptu mun - da - no.
gen - tes se - cu - li Non mul - cen - tur in va - na.
Jam est ho - ra sur - ge - re A som - pno mor - tis par -
D.C. al Fine
vo A som - pno mor - tis par - vo.

This piece was sung by pilgrims on their way to the Monastery at Montserrat:

"We rush towards death, let us sin no more.
I have resolved to write concerning worldly things,
so that the living of the world may not die in vain.
Now is the hour to rise from the evil sleep of death."

Inspite of these lyrics, medieval man was reconciled to the idea of death. Certainly this is cheerful music! Have your students create their own poem to this melody.

This illustration is from the ***LlibreVermeil*** Manuscript in which **Ad mortem festinamus is** found. The manuscript is an invaluable collection of songs from this period which was created for the Monastery at Montserrat and preserved in a red leather binding ~ the ***LlibreVermeil.***

Epitaph For Gabriel John

Henry Purcell

1 Un - der this stone lies Gab - ri - el John, who -

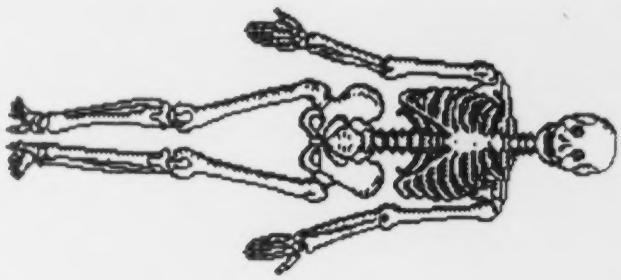
2 Co - ver his head with turf or stone, 'tis all

Pray for the soul of gen - tle John; If you

died in the year one thou - sand and one.

one, 'tis all one with turf or stone, 'tis all one.

will you may or let it a - lone, 'tis all one.



Here lies a woman

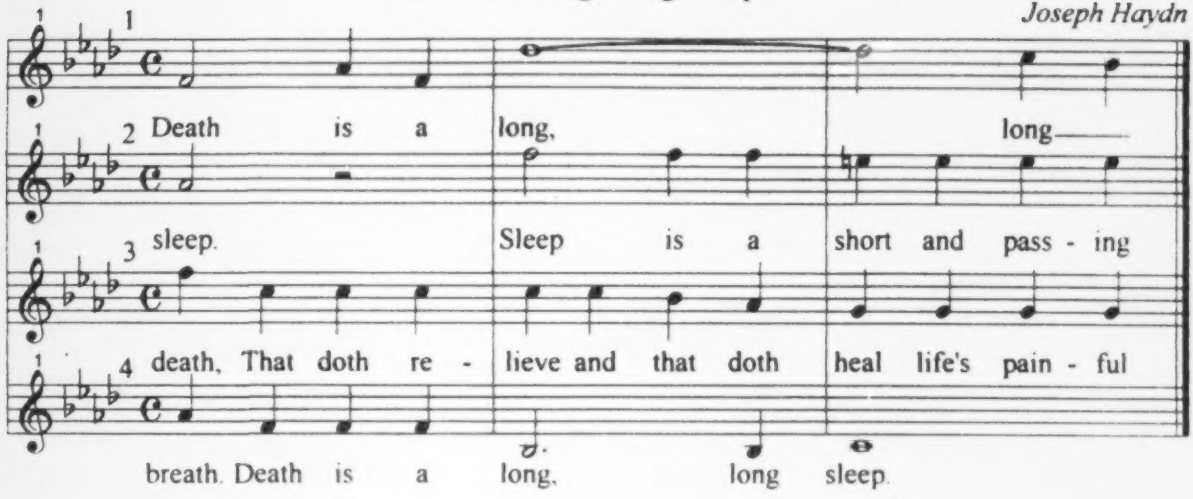
John Hilton

1 Here lies a wo-man, who can de - ny it? She dy'd in peace tho' liv'd un - qui - et

2 Her husband prays if o'er her grave you walk, you would tread soft, you would tread

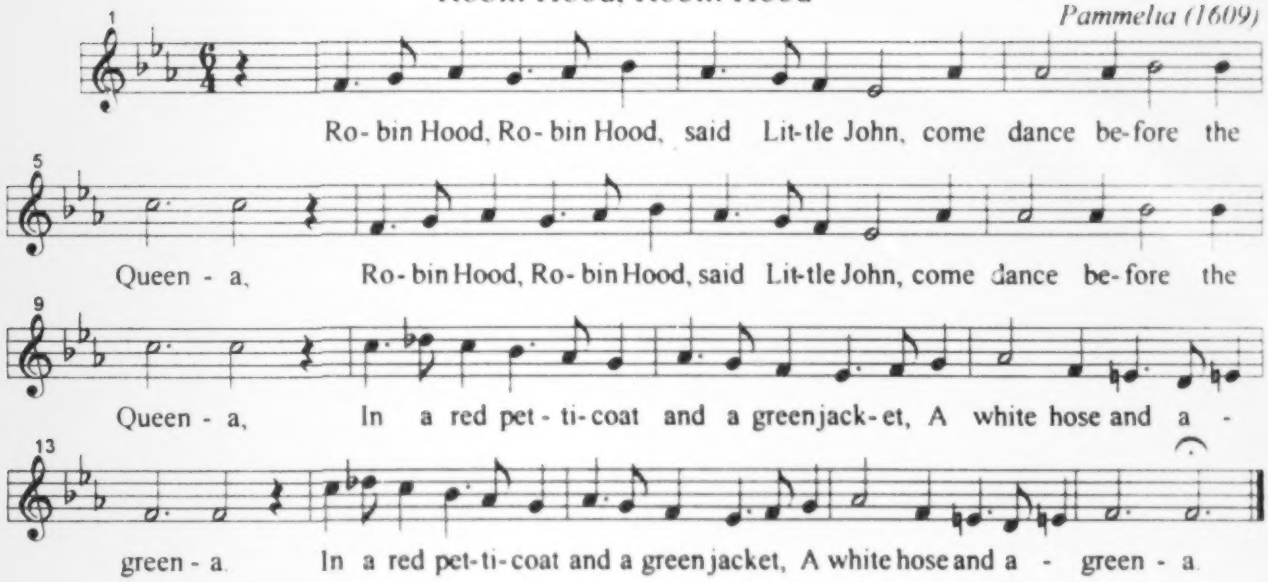
3 soft for if she wake, for if she wake she'll talk, tread soft, for if she wake, she'll talk

Death is a long, long sleep

Joseph Haydn

1 Death is a long, long—
sleep. Sleep is a short and pass - ing
death, That doth re - lieve and that doth heal life's pain - ful
breath. Death is a long, long sleep.

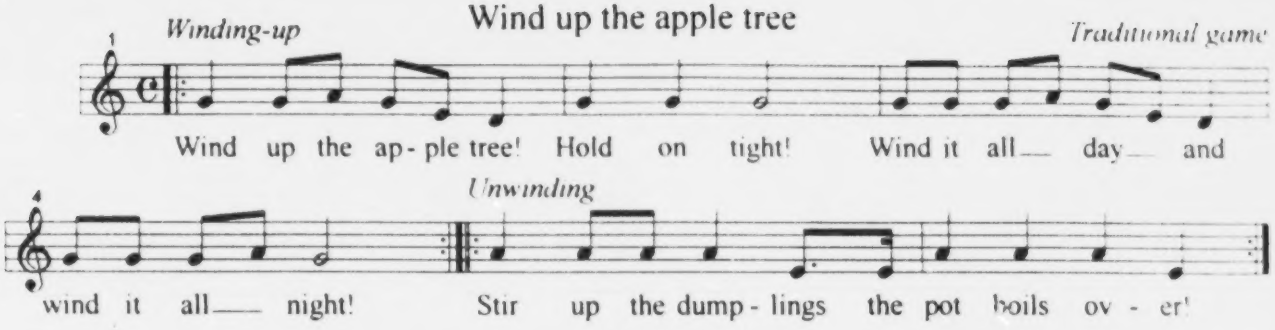
Robin Hood, Robin Hood

Pammelia (1609)


Ro- bin Hood, Ro- bin Hood, said Lit-tle John, come dance be-fore the
Queen - a, Ro- bin Hood, Ro- bin Hood, said Lit-tle John, come dance be-fore the
Queen - a, In a red pet - ti- coat and a green jack- et, A white hose and a -
green - a. In a red pet-ti-coat and a green jacket, A white hose and a - green - a.

Wind up the apple tree

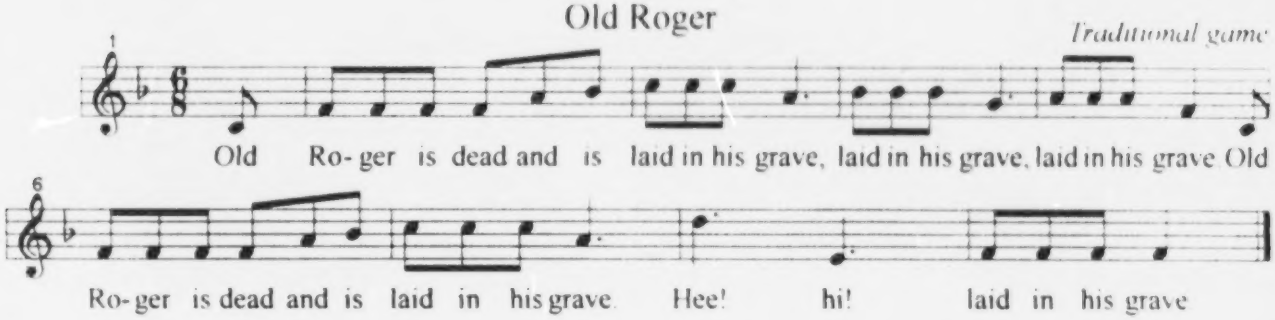
Winding-up *Traditional game*


Wind up the ap- ple tree! Hold on tight! Wind it all— day— and
Unwinding
wind it all— night! Stir up the dump- lings the pot boils ov - er!

In "Wind up the apple tree" one person is the Tree, another the Winder. Others join hands between them, with the Winder at the end, to form a line which is pulled clockwise by the Winder around the Tree as all sing "Wind up the apple tree, hold on tight . . . " One by one the players are "wound up" and they must stop in place, until finally the Winder has to stop. At that point they all jump up and down with both feet singing "Stir up the dumplings, the pot boils over!" while the Winder pulls the spiral out straight in a "crack the whip" movement. This piece could lend itself to the witches' scene from MacBeth. Change the word "dumplings" to "cauldron." Recite the verses first and then do the game.

Old Roger

Traditional game


Old Ro- ger is dead and is laid in his grave, laid in his grave, laid in his grave Old
Ro- ger is dead and is laid in his grave Hee! hi! laid in his grave

They planted an apple tree over his head, over his head, over his head,
They planted an apple tree over his head, Hee! hi! over his head.

The apples grew ripe and all tumbled down, all tumbled down, all tumbled down.
The apples grew ripe and all tumbled down, Hee! hi! all tumbled down.

There came an old woman a-picking them up, picking them up, picking them up.
There came an old woman a-picking them up, Hee! hi! picking them up.

Old Roger got up and he gave her a knock, gave her a knock, gave her a knock.
Old Roger got up and he gave her a knock, Hee! hi! gave her a knock.

Which made the old woman go hippety hop, hippety hop, hippety hop
Which made the old woman go hippety hop, Hee! hi! hippety hop.

In "Old Roger is dead" you have three characters: Old Roger, the Apple Tree, and the Old Woman. Old Roger lies on the floor with a handkerchief over his face as the others join hands in a circle and slowly walk around him while singing the first verse. As the second verse is sung the Apple Tree crouches low next to Old Roger, and gradually grows to full stature. (All can imitate this movement while standing in place.) All imitate the Tree in the third verse while singing "The apples grew ripe . . . " On the fourth verse the Old Woman enters the circle and pantomimes the action while others sing. In the fifth verse Old Roger gets up and chases the Old Woman around the circle; all clap their hands on the word "clop."

In other issues of **Bringing History Alive in the Classroom** we have called your attention to new materials which we think are of interest to teachers. Here are some more you should know about:

- Music and Family Life (Tudors, Stuarts and Georgians), by the inestimable English team Alison and Michael Bagenal is available from Oxford University Press. This comes with cassette and contains art, music, drama and dance projects suitable for elementary grades.
- Games Children Play is a 1992 calendar of the Renaissance artist Pieter Brueghel's painting. Each month shows an enlargement of different sections of the painting. Available from Pomegranate Calendars & Books, Box 808022, Petaluma, CA 94975.
- Playford Consort Publications offers many excellent arrangements of lively tunes from Early American and English Country Dances. Suitable for strings, recorders, some with guitar chords. Available from Marshall Barron, 100 York Street, 15E, New Haven, CT 06510.
- A Day in the Life of a Renaissance Boy ~ Martin Cookson, a musical historical theater piece for children. Cassette and Curriculum Guide for teachers available from Nottingham Fair, c/o The Culminations Groups, 627 West 113th St., New York, NY 10025.

- The first two volumes of this newsletter can be ordered directly from the EMA Education Committee, 2130 Carleton St., Berkeley, CA 94704. Volume One is devoted to the Renaissance with Timeline, Discography, recipes, costume ideas, "How to speak in Elizabethan," and more. Volume Two lists additional resources such as videotapes, as well as a complete discography for Medieval, Renaissance, Baroque, Classical and Early American recordings. Both of these volumes are available for $1.00 each. Other resource materials (described in Volume Two) which available through this service are sent out at 10¢ per page: Medieval (32 pages), Renaissance (43), Baroque (7), Classical (this unit on Mozart has 34 pages). Add up the volumes and number of pages you wish, make out the check to Lee McRae who maintains this service, and send to the above address.

Dover Pictorial Archive

BRINGING HISTORY ALIVE IN THE CLASSROOM!

Education Committee, EARLY MUSIC AMERICA

Volume 4 November 1996

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Trumpet & Flute

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CLEVELAND, OH 44106

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BRINGING HISTORY ALIVE IN THE CLASSROOM!

Education Committee, EARLY MUSIC AMERICA

Volume 4 November 1996

Early American History & Music Resources for Teachers

Here are some suggestions on how to find projects to do in the classroom, a discography, and where to order music, dance instructions and cassettes of American songs and country dances. As stated in the EMA Education Committee's **Prospectus,** we believe that hearing music in the context of its history will help bring alive the spirit of distant times in a way that reading and discussion alone cannot accomplish. And that creating a play, singing and dancing the dances of that history is probably the most vivid way of all to help students remember their course of study.

Thanksgiving

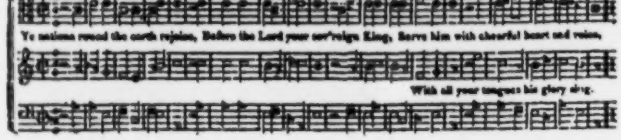
In this November issue we consider the kinds of music that the colonists brought to America and what was created here; and think about the American style of thanksgiving. Every culture in the world celebrates its own thanksgiving with ceremonies uniquely its own ~ with singing, chanting religious rites, dancing, processions, campfires, and special foods. Long before the early settlers arrived thanks were given at the time of planting and at the time of harvest by all tribes of North American Indians:

Behold! our Mother Earth is lying here,
Behold! She giveth of her fruitfulness
Truly, her power she giveth to us
Give thanks to Mother Earth who liest here! (1)

A recording of the "Hopi Harvest Dance" can be found on a cassette of American Indian Songs and Chants, CR-6110-C, Canyon Records, 4243 N. 16th St., Phoenix, AZ 85016. Refer to The Library of Congress recording AFS L6 (Songs of the Iroquois Longhouse) for "Individual Thanksgiving Chant" and "Corn Song."

In South America the Incas held a festival called "The Song of the Harvest." In Japan. China, India and Africa, ancestors were honored at harvest time. In ancient Egypt the god Min who made the earth fertile was celebrated. The Greeks also feasted at harvest time in honor of the goddess Demeter who represented farming and plant life. And the Romans remembered the goddess Ceres who embodied their yearly harvest. People throughout history have also set aside days of thanksgiving in memory of victory in battle, survival of plagues or hazardous journeys. Often the latter were spent in prayer and fasting. Such as the day of December 4, 1619, which the Virginia Colony designated as a day of thanks to be "perpetually kept holy" after the safe arrival of new colonists.

But the thanksgiving celebration in Plimouth, Massachusetts in 1621, was undoubtedly a harvest festival. That year the Pilgrims did not go hungry for they were helped by the local Indians who showed them how to plant corn, an unfamiliar grain for the English settlers. Edward Winslow gave a first-hand account of that autumn feast: "Our harvest being gotten in, our governor sent four men on fowling [for wild turkey, geese and duck], that we might after a special manner rejoice together after we had gathered the fruit of our labors." Did they sing songs at their feast? If so, they were undoubtedly the hymns they had brought with them, such as "Old Hundred," which dates back to the 1500s and is still sung today: ***Praise God from whom all blessings flow, Praise Him all creatures here below, Praise Him above, ye heav'nly host, Praise Father, Son and Holy Ghost.***



(2)

Special songs that teachers could use in the classroom, either religious or secular, were not particularly associated with the American Thanksgiving until recent times. But the 18th century Shaker song **"Mince Pies"** is a charming and infectious song very suitable for an elementary school class. **"Hop up, jump up!"** has Shaker origins. **"Bow, Bow, Bow Belinda"** is a variant of the Virginia Reel (which was known in England as Sir Roger de Coverley, and was danced by King George III in a version called "The Hemp Dressers' Dance." Indeed, the reeling portrays the act of weaving.) "Bow Belinda" also represents the many, many "play party" songs which bypassed strict rules against "dancing" commonly found in rural areas. In the cities the minuet (which has no connection with the minuet as we dance it today) was the dance that all children and adults had to learn to participate in society events.

Music in Early America

Although so many of those who came to America were like the Pilgrims, Puritans and Shakers (a small English Quaker sect) who wished to worship in their own manner, there were also the English merchant "Adventurers"(3), sailors, and soldiers and who decided to make a better life for themselves in the New World. Their songs were the sea chanties, ballads and folk songs of their native countries. The power of these tunes was recognized; they were often borrowed by singing teachers and preachers who created new hymns (after adding religious words) by using familiar melodies for those who could not read music. This practice, common since medieval times, was noted by Shakespeare in "The

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Winter's Tale," where the Clown comments on the good singing of the sheep shearers: **". . . but one Puritan amongst them, and he sings Psalms to hornepipes."** In New England, Puritan churches formed music committees whose purpose was to go among the folk and bring back attractive songs. The music historian William Chappell wrote: **"The Primitive Methodists . . . acting upon the principle of 'Why should the Devil have all the pretty tunes?' collect the airs which are sung at pot and public houses, and write their hymns to them . . . and sing them in their original lively time."** (3) New Amsterdam, Dutch and Swedish colonists celebrated a special day of thanksgiving in 1645 after an Indian Peace Treaty was signed. Perhaps they sang a hymn still sung today, **"We gather together to ask the Lord's blessing,"** set to the tune of a popular Dutch folk song.

The settlers of early America included a majority of people whose musical ability was confined to unison singing, as contrasted with those colonists who came from more well-to-do homes in England, Germany and other countries, who brought works of English and European composers, skills in reading music, and musical instruments. They also hired itinerant music tutors for their children. By the late eighteenth century, for example, harpsichords, and then fortepianos were found in homes of American statesmen such as George Washington and Thomas Jefferson (4). Italian arias and works of Handel, as well as English light opera, were being performed in the larger cities; also works by emerging American composers such as Francis Hopkinson (a personal friend of George Washington), and Alexander Reinagle. Although William Billings is perhaps our most important composer of the 18th century, his work was mostly religious in nature and confined to that audience.

Singing Schools and The Sacred Harp

But the needs of the majority were partially met by devoted singing masters who, in a movement which started in New England in the early 18th century, went into neglected rural communities and formed singing schools designed to teach the rudiments of music. They featured rousing hymns, many of which were either composed by them, or used familiar tunes. (The term composer literally means "compiled" or "put together by"). They used a simple solfege method which had first been used in England, of the syllables Fa, So, La, and Mi for the seventh tone, to teach the melody before adding the words. The innovative American version of this kind of instruction is that the American tune-smiths, as they were called, created a shape-note equivalent of these syllables to give a vivid visual recollection of the interval. (Placed on the five line staff we are all familiar with, Fa is a right-sided triangle, Sol is round, La is a square, and Mi is a diamond.) Eventually singers trained in this method became known as "Fasola Societies " or "Sacred Harp" singers. These early singing societies met all day long with time out for pot-luck feasts. They were sometimes referred to as the "mating grounds" for young people for they took the place of more worldly entertainments.

Included here are three songs from "The Original Sacred Harp." "Welcome, welcome, every guest" is an excellent canon which can be used by upper elementary through high school students. "Liberty" is a fuguing tune, and "New Britain" is more often referred to as "Amazing Grace." (The words to the latter were written by a former slave ship captain who repented his ways.)

The amazing thing is that the Sacred Harp tradition is alive and well in our time, that the 1844 edition of these songs has been revised several times, the latest being 1991, and that contemporary songs are being written in shape-notes as you read this. It is possible that there are non-denominational Sacred Harp sings in your own community! Their repertory includes psalm tunes, fuguing tunes, odes and anthems by the first American composers (1770-1810), and settings of folk songs and revival hymns (1810-1860). But the vitality of this movement cannot be denied. There is something physically, emotionally and mentally satisfying about singing with these groups ~ I recommend it! Although the following songs from the Sacred Harp are not especially Thanksgiving songs, they do represent a vigorous American tradition; they have been transcribed from the original shape-notes. Please note that the melody is in the third line down and that men and women sang any line they pleased. **(For further information about the Sacred Harp refer to books, videotapes and recorded music below, or contact Ginnie Ely, Norumbega Harmony, 365 Park St., North Reading, MA 01864. E-mail address: ely@zko.mts.dec.com)**

Books

(1) **The Rhythm of the Redman, Julia M. Seton, A. S. Barnes & Co., NY**
American Indian Music and Musical Instruments, George S. Fichter, David McKay Company, Inc.. NY

(2) **Spiritual Folk-Songs of Early America, George Pullen Jackson, Dover Publications, Inc. NY**
White Spirituals in the Southern Uplands, The Story of the Fasola Folk, G. P. Jackson, Dover Publications, Inc. NY

(3) **Turkeys, Pilgrims and Indian Corn, Edna Barth, Clarion Books, NY**
Thanksgiving Feast and Festival, compiled by Mildred C. :Luckhardt, Abingdon Press, Nashville~ NY

(4) **Thomas Jefferson and Music, Helen Cripe, Virginia University Press**
Nothing More Agreeable ~ Music in George Washington's Family, Judith S. Britt, POB 291, Accokeek, MD 20607. 301/292 6691.

Full of original source quotations, these books will be enjoyed by teachers looking for background information on this period. Portions could be used in the classroom to introduce recorded music of the Colonial era.

New Settlers in the New World/Old Settlers in the New World, (Two How-to Handbooks in One), by Suzanne Perfect-Miller. Available from Synergetics, P.O. Box 84, East Windsor Hill, CT 06028.
This highly recommended book presents the history of the early Pilgrims in America and the well established people they encountered on arrival. Chapters such as "Social Organizations of the Indians," "Cooking Indian Foods," "Pilgrim Life," "The First Harvest Festival," provide fact sheets and many suggestions for projects in the classroom.

America's Children: Voices from the Past. Matthew T. Downey, Editor. The Curriculum Works, Box 2260, Danville, CA 94526. A collection of primary sources about the lives and experiences of young people during several periods of American history. Chapters include: Growing up in the Eighteenth Century, Coming of Age in the Young Republic, The Children of Slavery, Children and Youth on the Overland Trail. Excerpts from letters, diaries and memoirs give graphic accounts of events which students know to be real.

The Sacred Harp: A Tradition and Its Music, by Buell E. Cobb, Jr. Available from Mr. Cobb, 2216 Shady Dell Lane,

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Birmingham, AL 35216. $12.00 pp A definitive source.
A Beginners Guide to Shape-Note Singing, by Lisa Grayson. (24 page booklet which can be ordered from The Chicago Sacred Harp Singers, 1807 West North Ave., Chicago, IL 60622. $3.00 pp)

Books with History and Music

Spain in the New World, Tina Chancey, Editor and publisher (1996.) Order from Hesperus, 3706 North 17th Street, Arlington, VA 22207. Fax: 703/980 9207. e-mail: 74651.3611@compuserve.com
This is an excellent curriculum unit which introduces students to music written by and for Native Americans in the regions of the Americas occupied by the Spanish during the age of exploration. Contains a brief history, timeline, a song, discussion questions, project suggestions, map, and cassette tape. 5th, 6th and 7th grades.
They Came Singing ~ Songs from California History. $20.00. CD $15.00. Available from Calicante, c/o Karen Arlen, 6067 Aspinwall, Oakland CA 94611. 510/339 1775. This book contains many lively songs and their history, along with art projects and how to do plays in the classroom. [The Calicante Singers are available for workshops and live performances.] Grades one through six.
The Burl Ives Song Book, Ballantine Books, New York, 1953 A popular book of many songs from American history and brief explanations: Colonial America, 1620-1775, Revolutionary America, 1775-1790, The Growing Country: On the Sea, 1790-1850, Religious, Professional and Folk Singing, 1800-1850, The Frontiers of America, 1800-1850. Scored for voice & piano, with guitar chords. For all grades.
Handy Play Party Book, original edition by Lynn Rohrbough, 1940, revised by Cecilia Riddell, 1982. World Around Songs, Inc., Rt. 5, Box 398, Burnsville, NC 28714.
A book of joyful "play party" singing games, some of which came from England with American settlers. Suitable for all grades.
Games and Songs of American Children. William Wells Newell, Dover, NY. Originally printed in 1883, this is a treasure of forgotten songs, nursery rhymes & dances which have made children happy for hundreds of years!
American Country Dances of the Revolutionary Era, 1775-1795, Kate Van Winkle Keller and Ralph Sweet. Available from Country Dance and Song Society, 17 New South Street, Northampton, MA 01060. Write for dance directions, tunes and cassettes.
Twenty Four Early American Country Dances, Cotillions & Reels, James E. Morrison. Available from the CDSS (see above.)
Minuets, Cotillions and American Country Dances, arranged by Marshall Barron. This and other books of instrumental music available from Playford Consort Publications, 100 York Street, 15E, New Haven, CT 06510. (Some include cassette tapes.) Delightful tunes arranged for three instruments, suitable for middle and high school musicians. Includes guitar chords.
Successful Campaign and other Early American Country Dances, arranged by Marshall Barron. "Full of vitality and drive, easy to play, fun to dance!" (See above)
Landmarks of Early American Music 1760-1800, Compiled, arranged and edited by Richard Franko Goldman and Roger Smith (for orchestra, band, or mixed chorus.) Schirmer, Inc., New York, 1943. This early collection may be out of print but is worthwhile finding in a music library. Suitable for middle or high school students.

Write to **The Colonial Williamsburg Foundation,** P. O. Box 1776, Williamsburg, VA 23187-9910, for a list of their books and cassettes on colonial life and music of the time.

For more historically researched **early American music and dance,** contact Kate Van Winkle Keller, Executive Director, The Sonneck Society for American Music, P.O. Box 476, Canton, MA 02021. 617/828 8450. Fax: 617 828 8915. Kate and Robert Keller have produced a number of books on authentic people's music: songs, minuets, cotillions, overtures, hornpipes, and marches ~ the music mentioned over and over in contemporary accounts.]

Discography

Nueva Espagna: Close Encounters in the New World, 1590-1690	Erato #2292-45977-2
The American Vocalist.	Erato 45818-2
An American Christmas.	Erato 92874-2
Sing we Noel. Christmas Music from England and Early America	Elektra/Nonesuch 71354-2
New Britain: The Roots of American Folksong	Erato (CD or cassette)
Simple Gifts: Shaker Chants and Spirituals	Elektra-Nonesuch
Boston Camerata, Joel Cohen, Director	
Spain in the New World. Hesperus	Golden Apple Records #7552A
New Royal Harmony. Colonial Singers & Players.	MHS 3686
American Independent. Colonial Singers & Players.	MHS 3684
Christmas in Early America: 18th Century Carols and Anthems.	
Columbus Consort, on Channel Classics	CCS 5693
A Land of Pure Delight. William Billings	
His Majestie's Clerkes, Paul Hillier	HM USA
Grand Concert! D. C. Hall's New Concert and Quadrille Band	Dorian DIS 8-0108

Sing and Joyful Be. Norumbega Harmony. Early American and Sacred Harp songs and anthems. Available at $11.00 pp from Norumbega Harmony, 365 Park St., North Reading, MA 01864.

Shaker Songs: Come to Zion. This unusual recording presents 35 Shaker songs of all types (the Shakers forbade harmony until the late 19th century.) Order from Norumbega Harmony.

Investigate recordings by the **Bayley-Hazen Singers, Village Harmony,** etc. for songs not in The Sacred Harp, some that connect with British roots of New England singing school music. Contact Larry Gordon for 1995 pricelist: 802 426 3210. E-mail at lgordon@plainfield.bypass.com

Videotapes

Amazing Grace with Bill Moyers. First shown on PBS it is available from PBS Video, 1320 Braddock Place, Alexandria, VA 22314. $19.95 plus $5 shipping.

Dreams and Songs of the Noble Old by the distinguished folklorist Alan Lomax. First shown on PBS as part of a series called "American Patchwork" it is a better introduction to Sacred Harp than the above. Call PBS Video 800 328 7271.

Resource Materials Available from the EMA Office

Context and Performance of Music in Renaissance (Shakespeare) Theater, by Jeffrey L. Snedeker (16 pages)
Music in the Middle Ages (Text of material for Gifted Program), Michael Goudket (15 pages)
Chants, Catches and Folksongs: Framework for an Integrated Music Curriculum in the Middle Grades, Gillian Blair (39 pages). This item will be available after January 1st, 1997.

Also, the first three volumes of this newsletter can be ordered directly from the EMA office:
11421 1/2 Bellflower Road, Cleveland, OH 44106 (216) 229 1685 at $1.00 each. (**Vol. 1** is devoted to the Renaissance, with Timeline, Discography, recipes, costume ideas, "How to speak in Elizabethan," and more. **Vol. 2** lists additional resources such as videotapes, as well as a complete discography for Medieval, Renaissance, Baroque, Classical, and Early American recordings. **Vol. 3** is all "Halloween" with songs and singing games from the medieval through 18th century sources.) Other resource materials (listed in Vol. 2) which are available through this service are sent out at 10 cents per page (15 cents Canadian): **Medieval** (47 pages), **Renaissance** (43), **Baroque** (7), **Classical** (a unit on Mozart which has 34 pages). **Early American** resources comprise this issue. Add up the volumes and number of pages you wish, make out the check to EMA, and send it to the above address with your request.

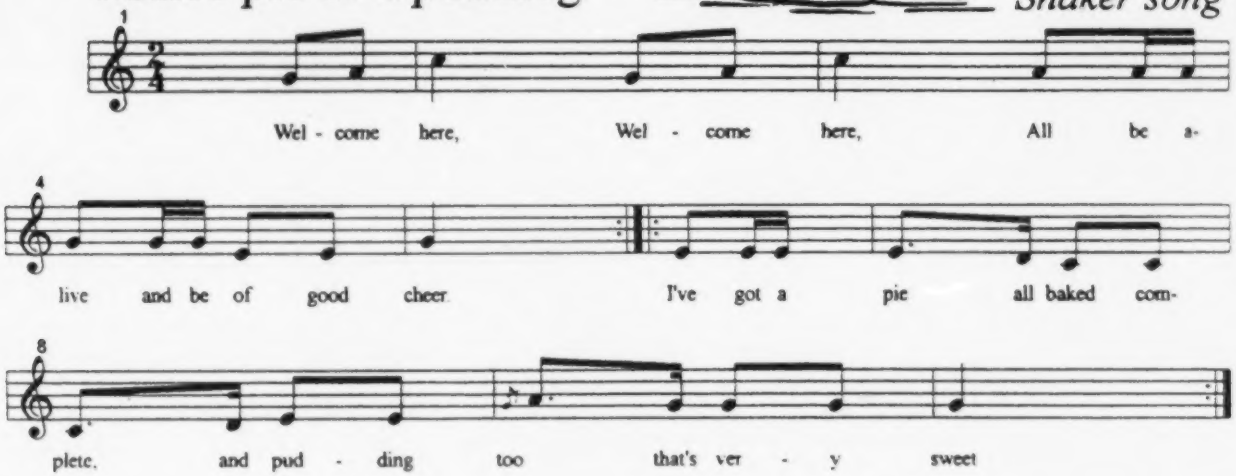
Order directly: a packet on how to teach medieval music to elementary students. Entitled **Guido's "Little Word" about Music** it includes directions on how to build a monochord: Professor Linda Marie Zaerr, Dept. of English, Boise State University, Boise, ID 83725
Faires & Festivals, Medieval /Renaissance Guidebook for a Successful Event. $22.00 pp. Write for a Table of Contents: Sondra & John Bromka, Bells & Motley Olden Music and Storytelling, 2 North Street, Marcellus, NY 13108 Email: jebromka@mailbox.syr.edu
The **OPEN EAR** Journal includes articles by leading researchers, educators, psychologists, doctors, sonic healers and musicians in the field of health and education. It is published quarterly for $24.00 per year. Write to **OPEN EAR**, 6717 NE Marshall Rd., Bainbridge Island, WA 98110. (206) 842 5560.

Attention Teachers and Early Music Performers

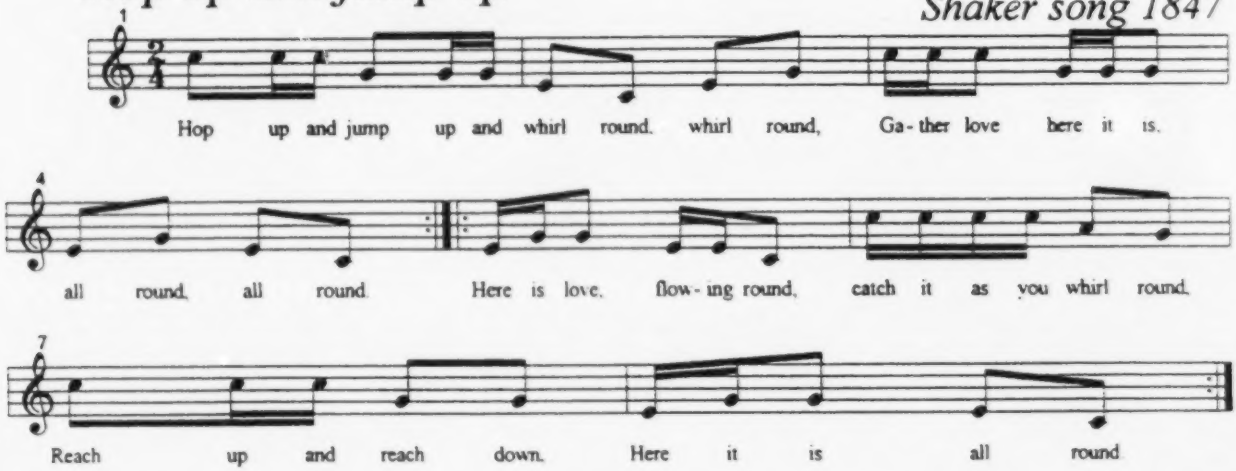
EARLY MUSIC AMERICA is developing an annoted bibliography of early music education resources including, among other things, curricular units and other teaching materials that teachers use in integrating early music into their teaching. We would like to include materials that you have developed and would be willing to share with other teachers. You would be given acknowledgement for the creation of these materials, and if you have copyrighted them and wish people to contact you we would be willing to list your name address, description of unit, and cost. Please send any information to EMA, 11421 1/2 Bellflower Rd., Cleveland, OH 44106. Or write Mary Ann Mahoney, project director, 2831 Fairmount Blvd., Cleveland Heights, OH 44118. Email: mam2831@aol.com.

This issue was edited by Lee McRae, Co-chair, EMA Education Committee, 2130 Carleton Street, Berkeley, CA 94704. 510/848 5591. e-mail: LMcR@aol.com. Or contact the office of Early Music America, 11421 1/2 Bellflower Road, Cleveland, OH 44106. 216/229 1685. Special thanks to Co-chair Mary Ann Mahoney, Virginia Benade, Ginnie Ely, Chris Thorman; also Steven Sabol who provided information on Sacred Harp books, recordings and videotapes. Contact him at sabol@his.com, or the Sacred Harp webpage: http: www.mcsr.olemiss.edu/~mudws/harp.html. Graphics courtesy of Catchpenny Prints, 163 Popular Engravings from the 18th Century, Dover Publications, NY. Special thanks to Ralph Prince who provided music transcriptions, and Todd Wetherwax for layout and production.

Mince pie or a pudding

Shaker song

Wel - come here, Wel - come here, All be a-
live and be of good cheer. I've got a pie all baked com-
plete, and pud - ding too that's ver - y sweet

Hop up and jump up

Shaker song 1847

Hop up and jump up and whirl round, whirl round, Ga-ther love here it is,
all round, all round. Here is love, flow-ing round, catch it as you whirl round,
Reach up and reach down. Here it is all round

Bow Belinda (sung to the tune of "Ten Little Indians")
Formation: Longways for 5, 6, or 7 couples

O O O O O O (girls)
Top Bottom
X X X X X X (boys)

1. Bow, bow, O Belinda, bow, bow, O Belinda, bow, bow, O Belinda, Won't you be my partner?
2. Right hand around, O Belinda (3 times), etc. 3. Left hand around, O Belinda, (3 times), etc.
4. Both hands around, O Belinda (3 times), etc. 5. Back to back, O Belinda (3 times), etc.
6. Promenade around , O Belinda (3 times), Won't you be my partner?

1. Top boy and bottom girl meet, fall back to places (8 counts); top girl and bottom boy the same (8
2. Top boy and bottom girl swing with right hands (8 counts); top girl and bottom boy the same (8)
3. First corners swing with left hands once around; second corners the same.
4. Corners swing with both hands. Join hands straight across, L in R and R in L and swing once around clockwise.
5. Top boy and bottom girl forward, go around each other clockwise, passing right shoulder to right shoulder, and fall back to places without turning around (8 counts)
6. All take crossed hands (right in right and left in left) and facing the top, follow first couple who swing out to their left and skip straight to the bottom (8 counts) where the first boy swings his partner over to the girls' side, and they quickly raise an arch at the bottom place; all others go under the arch and return to places with a new couple at the top (8 counts). This figure should be completed in the 16 counts of the melody. Repeat all figures as many times as there are couples. Handy Play Party Book. Collected by Richard Chase, Glade Spring, VA

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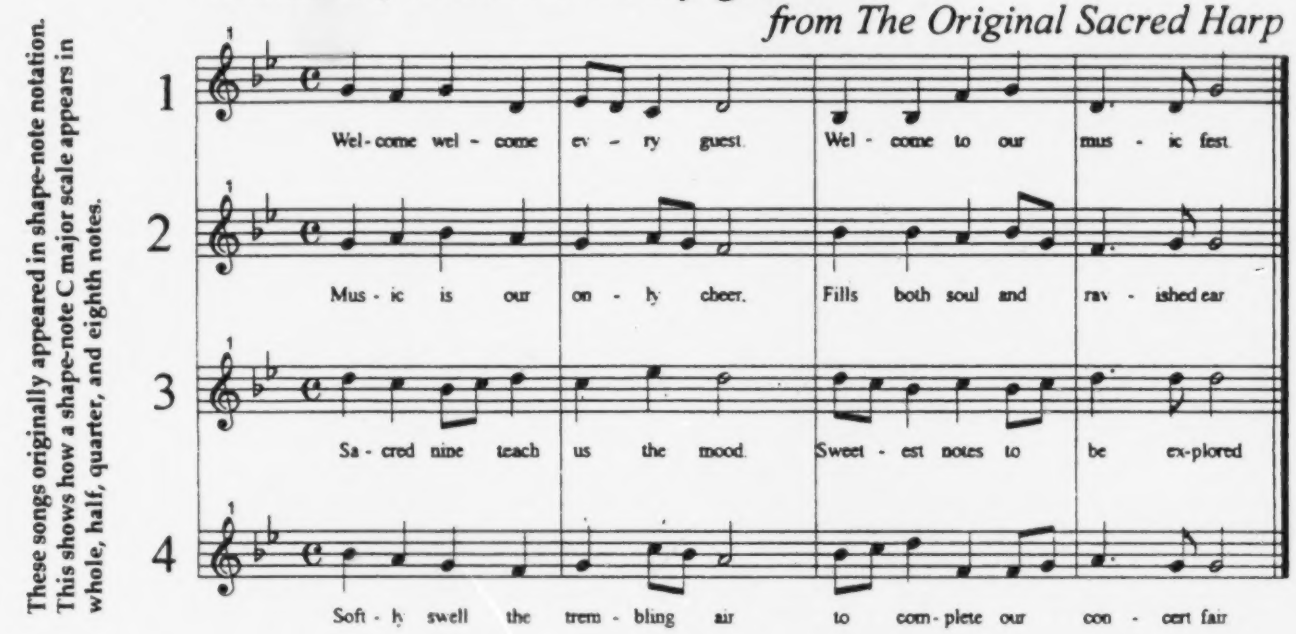
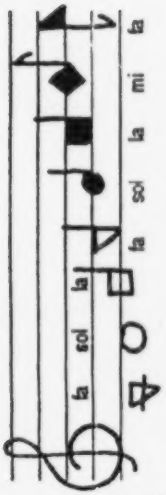
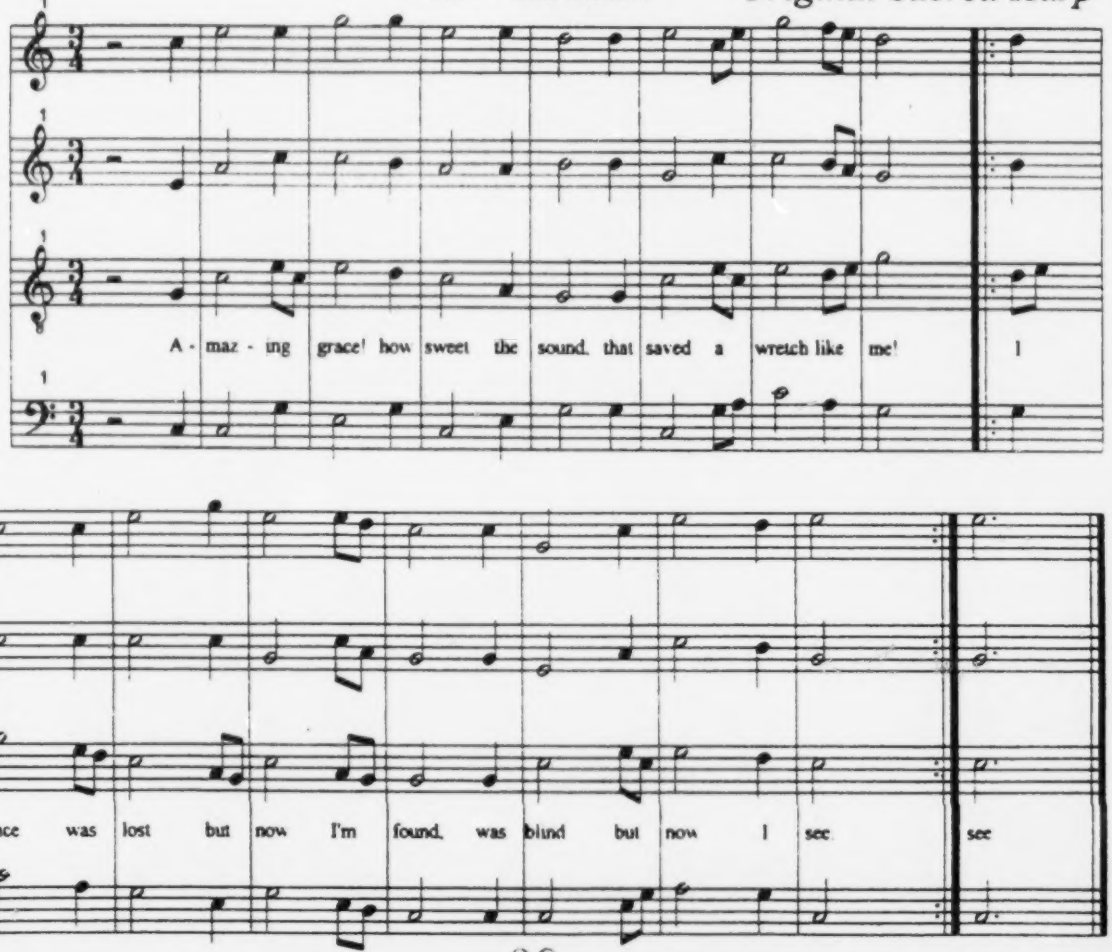
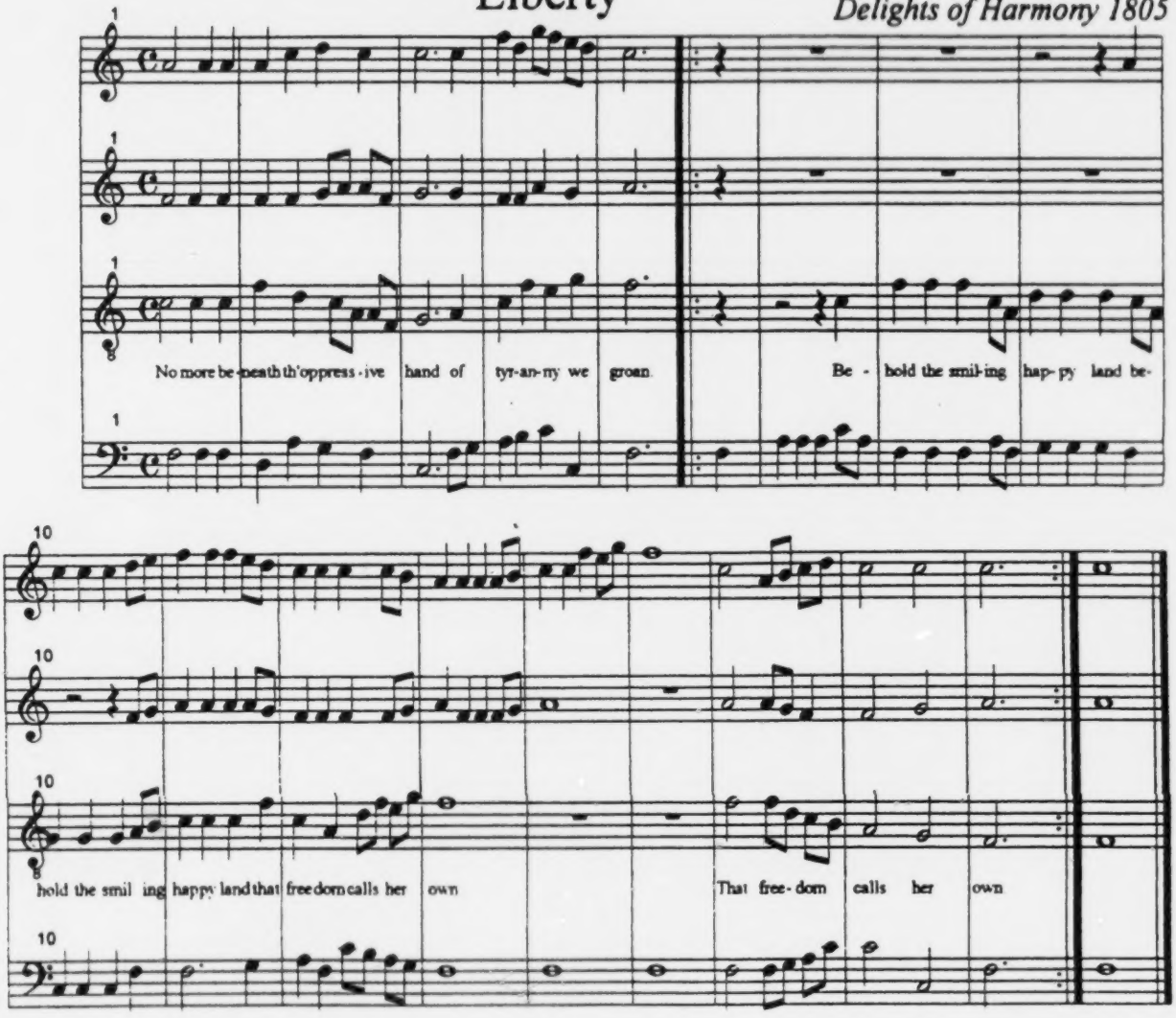
Welcome, welcome every guest

from The Original Sacred Harp

These songs originally appeared in shape-note notation. This shows how a shape-note C major scale appears in whole, half, quarter, and eighth notes.

1
Wel - come wel - come ev - ry guest. Wel - come to our mus - ic fest.
2
Mus - ic is our on - ly cheer. Fills both soul and ray - ished ear
3
Sa - cred nine teach us the mood. Sweet - est notes to be ex-plored
4
Soft - ly swell the trem - bling air to com - plete our con - cert fair

New Britain

Original Sacred Harp

Liberty

Delights of Harmony 1805

No more be-neath th'oppress-ive hand of tyr-an-ny we groan
Be - hold the smil-ing hap-py land be-
hold the smil ing happy land that free dom calls her own
That free-dom calls her own

EMA
EARLY MUSIC AMERICA
11421½ BELLFLOWER ROAD
CLEVELAND, OH 44106

BRINGING HISTORY ALIVE IN THE CLASSROOM!

Early Music America

Historical Music in the School Curriculum: A Prospectus

Music brings history to life! Our cultural heritage is widely recognized as an important part of history and social studies. The legacy of our musical culture can be further explored in the classroom: historical music is of high quality, is accessible and can enhance the curriculum. **Early Music America** offers to help bridge the gap between classroom teachers and arts specialists, between the arts and humanities, between music of the past and the present.

Teachers are now working with a generation of young people who grew up with television, graduated to MTV, and need to study with background music playing. Recognizing that it takes a multi-sensory approach to reach them, the **Education Committee of Early Music America** has compiled suggestions and resources for teachers which will enable them to involve their students in active participation in history. Teachers have long used literary and visual arts to help define eras and mark the change from one period to the next. Music can reach students in ways that just reading about history cannot, and **Early Music America** can help rediscover those sounds that defined each historical period so distinctively.

Early music is a living link to history. Comparisons of social differences are possible by hearing the kind of sonority associated with the cathedrals of medieval Europe, by becoming acquainted with the music of the aristocratic societies of the Renaissance and the Baroque, and learning the music of ordinary people of those times. The lives and times of George Washington, Shakespeare, Henry VIII, Leonardo da Vinci and Columbus, are made vivid when accompanied by the music of their era, and more vivid yet if students have the opportunity to go beyond listening and actually sing, play, act or dance as part of a study unit. By singing, playing and dancing to the everyday music, students can relive the history and begin to understand the social fabric of another period.

In the past quarter century, growing interest in historical music has produced a generation of teachers, professional singers and performers of historical instruments who use the most up-to-date knowledge about how historical music was performed. **Early Music America** would like to share the resources of this historical music community with the **curriculum administrators, music specialists and classroom teachers** who can put these resources to good use.

Early Music America is a non-profit organization of enthusiastic specialists who share an interest in the music of the Middle Ages, the Renaissance / Reformation, and the Baroque / Colonial periods. The **EMA Education Committee** has been formed to encourage the inclusion of historical music in the school curriculum. The Committee proposes to (1) develop supplemental teaching units for general classroom teachers, (2) provide bibliographies, discographies and references to classroom drama projects, (3) provide graded lists of existing publications suitable for classroom singing, choral and instrumental ensembles, (4) help arrange historically informed demonstrations in schools, and (5) sponsor interdisciplinary Teacher Workshops with some of the top creative specialists in the field.

Can **Early Music America** be of service to you? It is not necessary to become a member in order to receive free and low-cost materials. Send the enclosed form to **Ms. Lee McRae, EMA Education Committee, 2130 Carleton Street, Berkeley, CA 94704. (510) 848 5591,** or write to **EMA**, 11421 ½ Bellflower Road, Cleveland, OH 44106.

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EARLY MUSIC AMERICA,
11421 1/2 Bellflower Road, Cleveland, OH 44106
216 229 1685, FAX 216 229 1688

Directory of Early Music in Schools

To: Teachers who use early music in their classrooms
Teachers who need resource materials to do so
Individuals and ensembles who have demonstration programs for grades K ~ 12

The Education Committee of Early Music America is looking for people in the above categories to include in our directory of names, addresses and interests. If you would like to receive information about early music resource materials and where to find them, we can provide you with some and direct you to others. If you currently use early music materials please briefly describe on the reverse.

Complete the form below and return it to Ms. Lee McRae who is coordinating this aspect of the Committee's work. This is an ongoing survey that is being put in a computer database for cross-referencing and networking. Please reproduce this form and distribute it as widely as possible. With your help we may begin to coordinate efforts to make early music a vital part of education for young people.

By returning this form you will receive a free copy of Bringing History Alive in the Classroom! every year. Other resource materials donated to the EMA Education Committee are listed at 10 cents per page (15 cents Canadian) for reproduction and mailing. Please specify your choices, make check out to EMA and send it in with the form below: MEDIEVAL: Alfonso X & the Cantigas de Santa Maria (26 pages) Medieval Experience (7) Music in the Middle Ages ~ includes art projects (15) Introduction to Medieval Dance (14) RENAISSANCE: Teachers' Guide to an All Renaissance Day (19) Syllabus with information on painters, musicians and a narrative to use with slides and prints from the Metropolitan Museum of Art (24) Context and Performance of Music in Renaissance (Shakespearean) Theater (16) BAROQUE: Telemann the Composer Meets Gulliver the Traveler (7) CLASSICAL: Mozart, his Life & Times (34) EARLY AMERICAN: Vol. 4 Bringing History Alive in the Classroom ! (past issues are $1.00 each US, $1.25 Cdn: Vol.1 "Renaissance issue", Vol.2 "Extensive Discography", Vol. 3 "Halloween") GENERAL: Chants, Catches and Folksongs: Framework for an Integrated Music Curriculum in the Middle Grades (39). (Save this list for future orders.)

For further information contact EMA directly at the address above, or Lee McRae, 510 848 5591, (or) LMcR@aol.com

~~~~~~ clip and send this form with order to EMA Education Committee, 2130 Carleton St., Berkeley, CA 94704 ~~~~~~~~

Date_____

Name_____Phone (day) _____(eve)_____

Address_____(e-mail)_____

School _____Address_____

Classroom teacher (grade)_____(Language, Art, etc.) _____

Music Teacher ~ speciality _____(grades)_____

Performer (soloist) _____Instrument(s) _____

Ensemble (name) _____

(If you have suggestions, questions, sample teaching units, programs or teacher guides to share, please attach. Please list on the reverse of this form other names we should have for networking. Thank you!)

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